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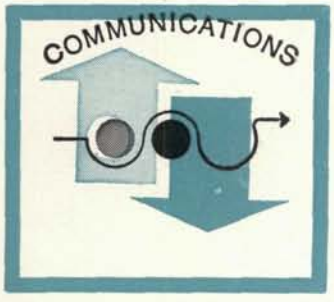
Saturday Review

JUNE 9, 1962 / 25¢



WHAT MAKES A GOOD NEWSPAPER?

Associated Press Managing Editors Name Their Criteria

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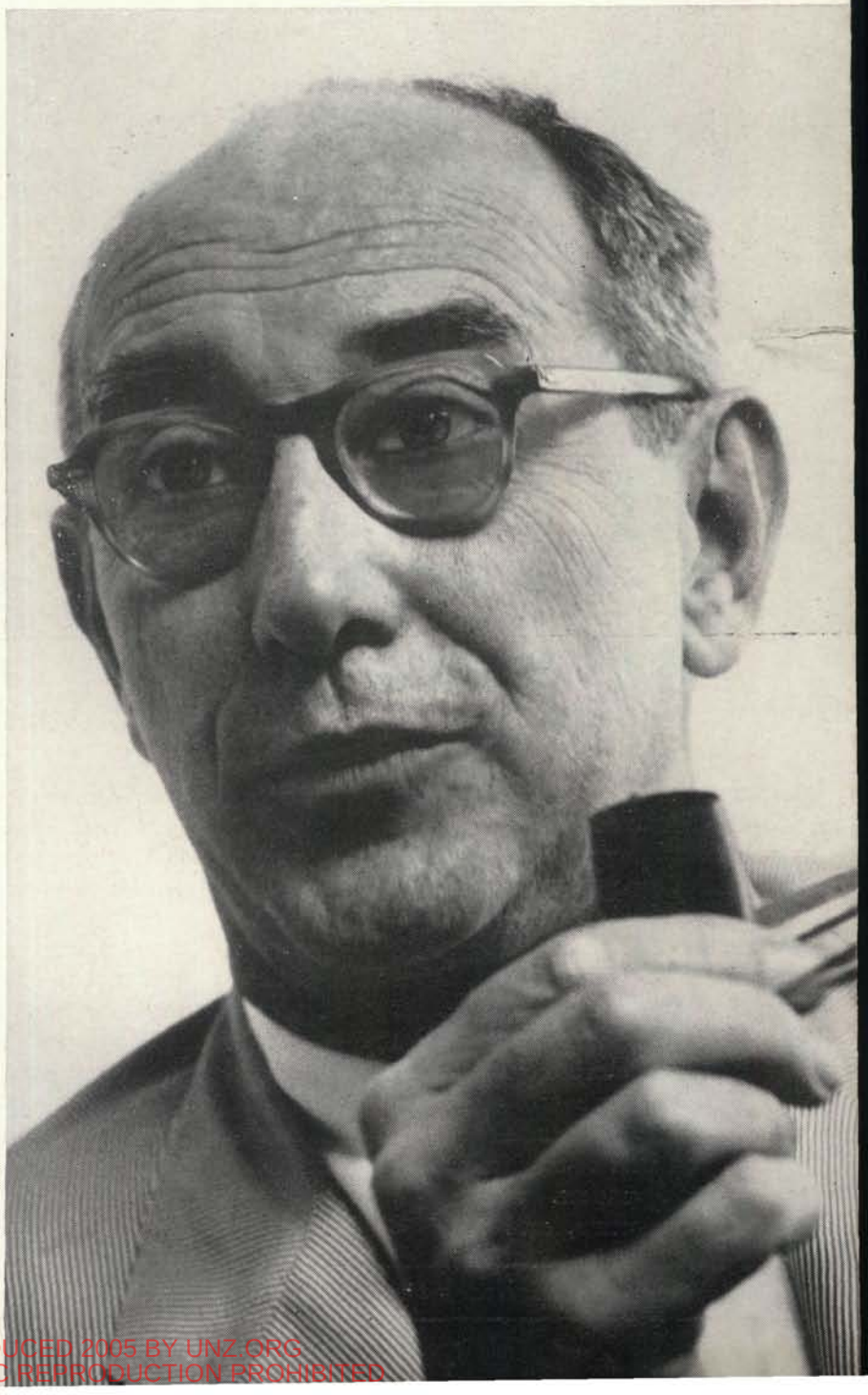
THE UNSETTLED LITERARY FUTURE OF THE U.S.

By Malcolm Cowley

THE VATICAN AND RELIGIOUS AMITY

A Consideration of Ecumenical Literature

Hiram Haydn, author of "The Hands of Esau" (See Books)



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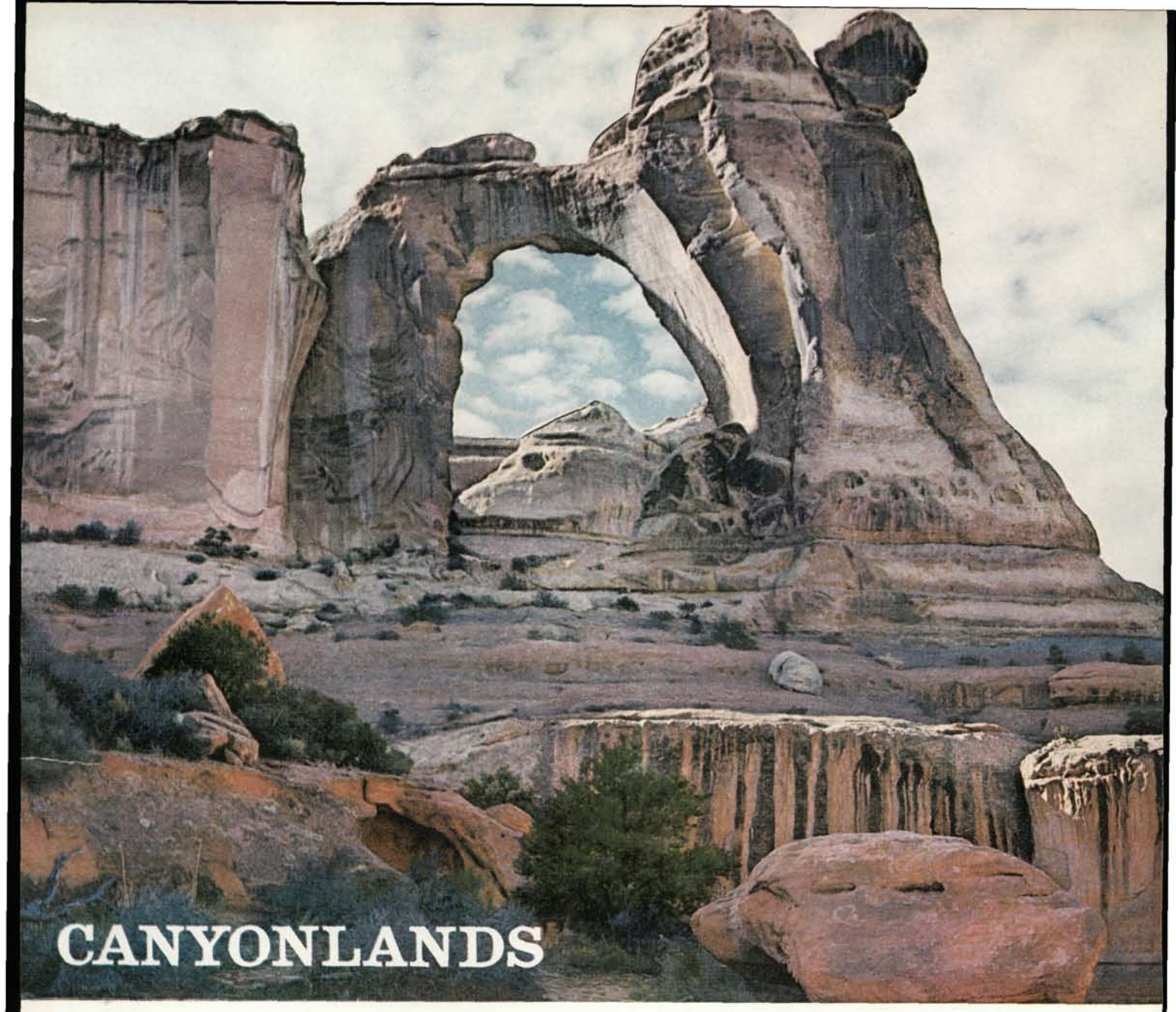

Angel Arch stands guard in Utah's Canyonlands

"Curiouser and curiouser" said Alice of this Wonderland

If you think America is all explored and discovered, look at Utah's Canyonlands. So little is known of this vast area of cliff and canyon that *Angel Arch was sighted and named only six years ago*...and it stands 190 feet high!

Men are still exploring this Lewis Carroll wonderland where Nature has carved her most amazing sculptures and spilled her paint box on the stones. Red, yellow, purple and green, the thousands of cliffs, arches and minarets awe you with color, humble you with majestic grandeur. In this unique geological panorama, *each cliff is a chapter, each rock-stratum a page in the earth's long history*. There are prehistoric cliff dwellings, rock walls with paintings by the *Anasazi*—the Ancient Ones, and the mystery of a mastodon's portrait by a Dawn Age artist.

Those primitive people probably knew this strange land better than we do now. But if Canyonlands is added to the National Park System, the thousands who visit nearby Arches National Monument can also see these marvels. Conservationists hope so, for as our population grows, *more of our scenic heritage should be preserved*... to give all Americans, for all time, the spiritual refreshment of Nature's spectacular wonders.

FREE TOUR INFORMATION: Let Sinclair help plan your trip to the Canyonlands area or other scenic and historic areas in the U.S. Write: Tour Bureau, Sinclair Oil Building, 600 Fifth Avenue, New York 20, N. Y.

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A Sinclair public service message on America's need for more outdoor recreational opportunities

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A significant fact you may not know about Pulitzer Prizes

THIS YEAR'S main Pulitzer Prize awards again point up an interesting literary phenomenon that has been true for many years ...that the books you promise yourself to read are, more often than not, **Book-of-the-Month Club** choices. The winner of the Pulitzer Prize for Fiction, *The Edge of Sadness* by Edwin O'Connor, was the Club Selection for July, 1961. The winner of the non-fiction prize, *The Making of the President—1960* by Theodore H. White, was the Club Selection for Midsummer, 1961. This makes a total of thirty-two Club choices which have been awarded Pulitzer Prizes over the past thirty-six years, one almost every year. A similar striking record is true of the Nobel Prizes for Literature. Fourteen world-celebrated authors receiving that international honor have had one or more of their books—a total of forty-nine—previously selected and distributed by the **Book-of-the-Month Club.** If you are one of those overbusy people who continually miss important new books, membership in the Club is unquestionably very best method of solving that ever-recurring problem. Members have a wide choice—over 200 books a year; they choose only the they are sure they want to read and on the average pay 20% les them than they otherwise would. Lately they have had an addit valuable privilege: they can obtain, as Book-Dividends, fine lib and other expensive volumes by paying only trifling sums. Thi the most economical method of building up a choice home devised, and certainly deserves being looked into by every particularly those with growing children.

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A trade (or general) publishing house tries to "balance" its lists. This means to plan the timing so that each season it presents a group of complementary, or at least nonconflicting books. But balancing is more of a problem, and more manageable, with non-fiction. The novel, once written, demands to be published.

Any house considers itself fortunate to have one or two beautifully written novels on any list. At Doubleday this spring we have at least four books by fine writers. A few weeks ago I mentioned Alma Stone's richly varied and comic *The Bible Salesman*. This week a novel by the young William Melvin Kelley (he's 25) commands our attention. Kelley's *A Different Drummer* is lean, tough, gracefully made.
ıse of compassion links it to
ıne's work and his taut,
controlled anger re-
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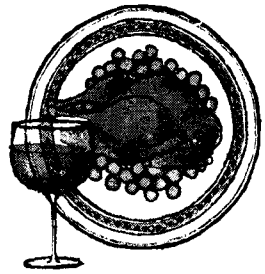
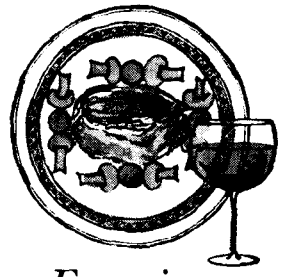
When she takes fowl (petit poulet)



And you want steak (mignon filet)



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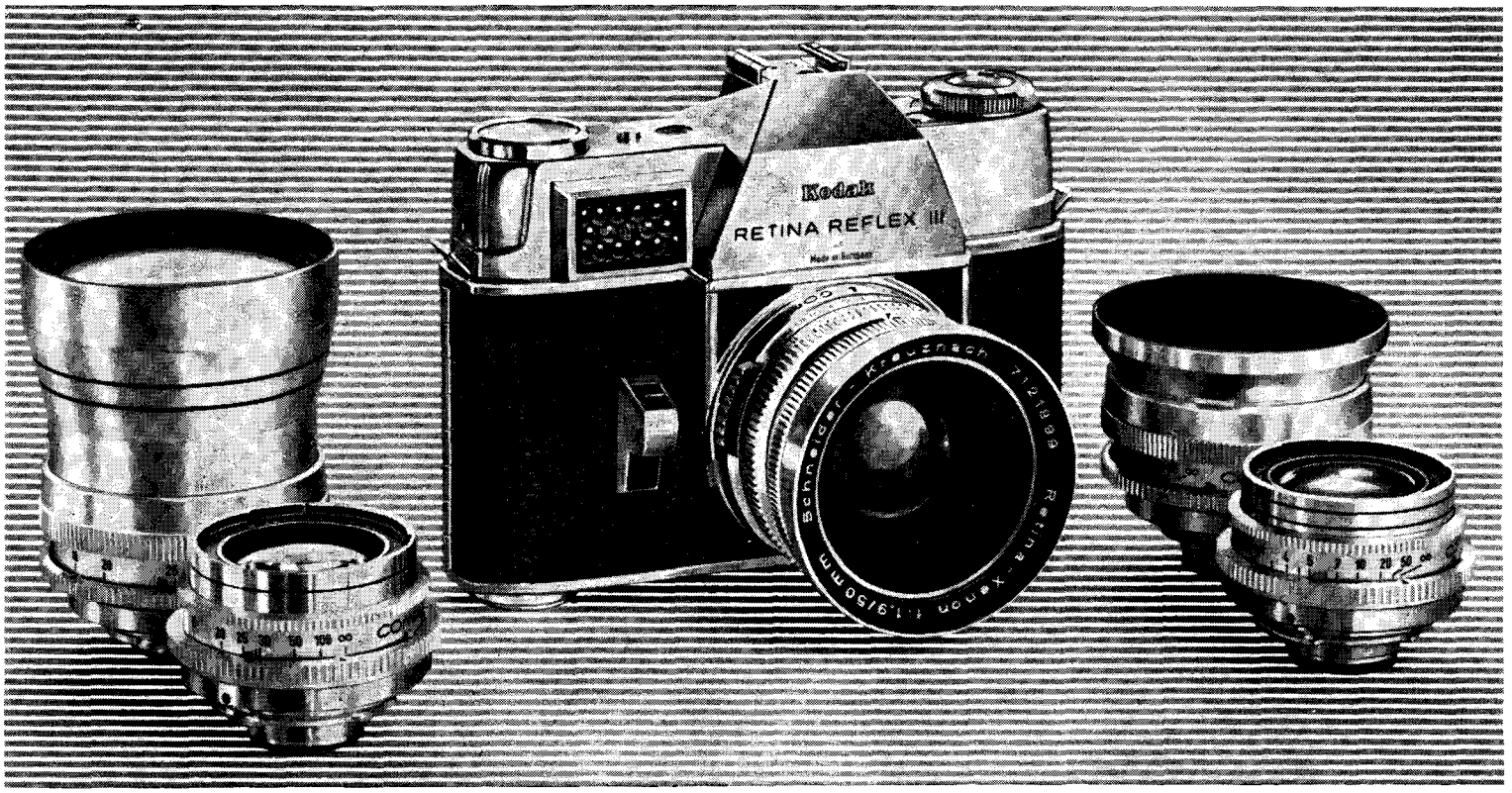

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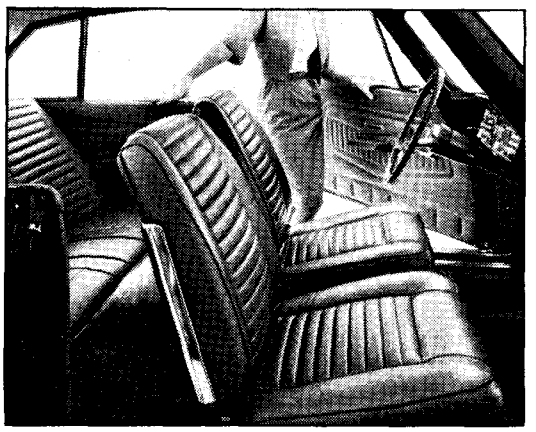
Kodak
TRADE MARK

Here are the fun cars from Chrysler Corporation

. . . the sporty jobs with bucket seats, fancy trim and plenty of action. *And just look at the price tags!*



VALIANT SIGNET prices start at $2,230*

Surprised? Many are. It's America's *lowest* priced hardtop with bucket seats. And the low price includes plush deep-pile carpeting, vinyl interior trim, cockpit type dash and plenty of room for five.

The performance you'll get may be equally surprising. This is the compact that gives you enough "snap" to pass safely at highway speeds as well as pert, easy handling in city traffic. The Economy Slant-Six Engine gives you a lot more action on a lot less gas—*regular gas.*

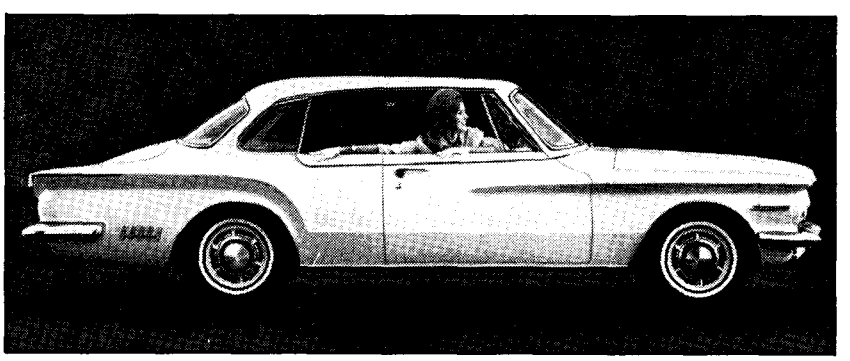
Valiant won the Society of Illustrators' 1962 Styling Award. See it at your dealer's—you'll understand why.

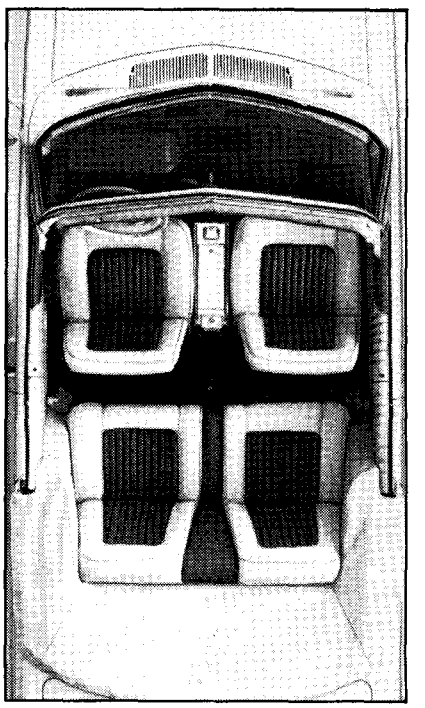
LANCER GT prices start at $2,257*

This spirited 2-door hardtop costs a little more than other Lancers, and it's worth every penny.

The way these cars are fitted with pleated vinyl interior trim, leather-grained all-vinyl bucket seats, padded dash and full carpeting, it's fun just sitting in them.

The big 170 cubic inch engine up front gives you the kind of power that costs you extra in many other compacts. It will clip along comfortably at turnpike speeds, but it uses gas sparingly, as a compact should.





DODGE POLARA 500 prices start at $2,960*

Nobody ever said ho-hum to this one. In fact, *Cars* magazine rates it "Performance car of the year!" Another professional comment: "Strictly a high-performance piece of automobile."

Notice the bucket seats? They're standard in the convertible model (above), priced at $3,268*.

One of the things the experts get excited about is the 361 cu. in. engine with 4 barrel carburetor. Another is the sure, steady handling of smooth Torsion-Aire Ride—still rated the finest in American cars.

We bet you'll fall for the two-tone all-vinyl upholstery and the aluminum console before you turn the key.

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CHRYSLER 300
prices start at $3,323*

Rarely has a sports-luxury car offered more sporting blood and more lavish luxury than this one.

The 300 is a direct descendant of the big, powerful Chrysler series that holds an unequalled 7-year record for performance.

The convertible shown ($3,883*) has genuine leather bucket seats. A broad, plush armrest in front folds back and makes room for a third seat.

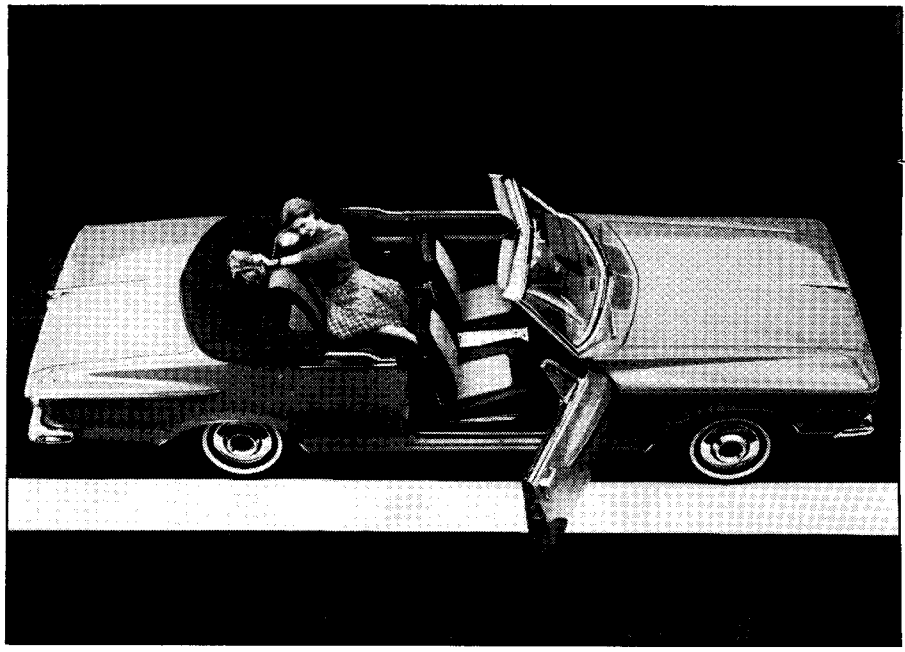
Outside it looks as sleek as a cat—a big cat. And it's sure-footed like a cat. For though this is a *big* car, its Torsion-Aire Ride gives it the deft, quick handling and smooth road-hugging ride of a sports car.

PLYMOUTH SPORT FURY
prices start at $2,851*

Don't miss this one. It's America's newest bucket-seat fun car. With debonair new styling and an action-loving Fury 800 V-8 engine—it's the most playful Plymouth ever made!

The convertible model shown ($3,082*) sports a texture-grained aluminum console between the front bucket seats, a safety-padded instrument panel, special trim and special wheel covers—all as standard equipment. Also a low-friction steering gear for the easiest turning this side of power steering.

If you like to play, you'll like this one. It's even fun to park.



HERE ARE SOME THINGS THAT MAKE THE FUN LAST LONGER

Like all the cars from Chrysler Corporation, these fun jobs have built-in advantages that help them keep their youth a lot longer.

Their all-welded *Unibody Construction* keeps them solid, snug and silent regardless of rough roads and potholes.

A *7-soak rustproofing process* guards against rust and corrosion.

Alternators (a Chrysler Corporation first) keep the current flowing even when the engine's idling. Your battery will last a lot longer.

Have fun and *drive* one at your Chrysler, Dodge or Plymouth dealer's.

*Manufacturer's suggested retail price exclusive of destination charges, white sidewalls shown optional, extra.

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Count Your Words

Edited by Martin Levin

HOW ONE TINY WORD CAN WRECK YOUR MARRIAGE

MARITAL strife is a terrible thing. No question about it. And so much of it could be prevented, too, if people would be nice, and not always use the wrong pronoun. How many times do we read in the newspapers of yet another love nest ripped asunder? You've surely seen, as I have, those tragic little ads, inserted by the distraught, deserted husbands:

PUBLIC NOTICE

> My wife Valerie having left my bed and board, I will no longer be responsible for any debts or obligation incurred by her.
>
> Charles J. Vinegar

Now what seems to be the trouble here? For one thing, the syntax is less than perfect. But for our purposes, let's look at that possessive pronoun, for therein lies the key to what I'm trying to say. Notice, please, how Mr. Vinegar doesn't say "*our* bed and board," but "*my* bed and board." Can't you just hear how it was before Valerie decided enough was enough? All day long, and half the night, it was "*my* this" and "*my* that," when all the time it was her money. Charlie Vinegar never had a cent to his name and everyone in town knew it.

The least he could have done would have been to refer to things as "our" things. I picture Valerie out in the kitchen having a cold roast beef sandwich and a small glass of milk before turning in. Old Charlie, already in bed, rises up when he hears the refrigerator door being opened. "Val!" he yells, "are you getting into my board again?"

How would that set with Valerie, out there with her mouth full, unable to answer him back? The only thing she can do, poor girl, is hurry and finish and then proceed, tearfully, to retire. First, though, she has to put some cream on her face, and Charlie is getting impatient with her now. The lights are on all over the place and he can't get to sleep. "For God's sake, turn off my lights and come to my bed," he yells.

How much nicer had he said "turn out *our* lights," etc. How long should Valerie Vinegar have to put up with this sort of thing? Just long enough to pack up and get out, that's how long. One hopes that she will take *his* suitcase.

—HAYES B. JACOBS.

• • •

CONFESSIONS OF THE WORLD'S FASTEST READER

THE way you do rapid reading is to forget the old way and start at the top of the page and read right down the middle, taking in what you can out toward the edges of the page or column. You start taking in blocks of words, then blocks of several lines, then paragraphs, and finally you are gulping whole pages—at least the center part of the pages.

By the time I finished my third course in rapid reading I was racing along at the unbelievable speed of 4,900 words a minute. And the fourth course saw me more than triple that rate to achieve an unheard-of 18,000 words a minute. "That's equivalent to space travel at 18,000 miles an hour," the rapid reading man said gleefully.

I was missing a page now and then, a chapter here and there, but my speed had never been better. Confidentially, 18,000 words a minute is a terrifying speed, even for reading, like being chased down a dark hall by howling banshees. Still, nobody had ever read this fast before. I was ready for the big test.

My reading marathon, lasting five days, was held under the auspices of the National Institute of Space Age Reading (NISAR). I began at 6 A.M. on Monday, warming up with the Koran and the Bible. I was near the end of the New Testament, at twenty-nine minutes out, before I hit orbital speed of 18,000 words a minute.

The collected works of Shakespeare I went through in fifty-five minutes flat. I was burning along now at roughly a million words an hour. I felt some weightlessness that interfered with comprehension, but it did not affect speed.

Next came "War and Peace," finished in forty minutes. At 9 A.M., just past my three-millionth word, I had a ten-minute break and a cup of coffee. Thirty other famous novels followed. With thirty minutes out for lunch, I stopped the first day at 4:10 P.M., having soared through 9,600,000 words in nine hours and forty minutes.

That first day was really a warm-up for a long, grueling three days—from beginning to end of the "Encyclopaedia Britannica." Reading twelve hours a day—Tuesday, Wednesday, and Thursday—I blasted through 39 million words in thirty-six hours.

Friday was easier. In the home stretch I was more relaxed, though weightlessness of the head continued to bother my comprehension. A ten-volume set of selected poetry was polished off in thirty minutes. Then came twenty "Great Books" that kept me rocketing along for three hours. Ten fat books on the Civil War, one day's publishing output, occupied me for an hour and a half, at the end of which I stopped for lunch. Soon I was back in orbit again.

I was preparing to land now, the finish line in view. In a little less than two hours I orbited through Winston Churchill's six-volume set of The Second World War. "Their Finest Hour" lasted only sixteen minutes.

At the end of Churchill I began to fire mental retro-rockets to slow my speed. These "retros," as they are called, are gimmicks worked out by the rapid reading experts. You begin occasionally to point little mental jets of vision out toward the edges of the page, picking up fringe words and ideas. It works beautifully.

At a somewhat slower pace, perhaps 10,000 words a minute, I flashed through Carl Sandburg's multi-volume life of Abraham Lincoln, crossing the finish line at 1:10 P.M. with the Gettysburg Address. In fifty-two hours I had read 54,500,000 words—a feat no other human being had ever accomplished.

Here's a tiny example of what reading is like at that speed. Starting at the top—down the middle, you know—the Gettysburg Address comes through like this: "years ago in on of what should consecrate dead to we the living who to be from which resolve God people by." A great speech, I say.

When I was officially declared the world's fastest reader, the reporters present kept asking me these silly questions. What did I get out of such a fantastic reading bout?

"Don't be pre-atomic," I told them. "This is the space age, man! I read those books I always wanted to read. And I got a world speed record out of it, didn't I?"

What did I get in the way of meaning, understanding, enjoyment?

Nothing. I get my kicks from TV.

—CLIFFORD D. OWSLEY.

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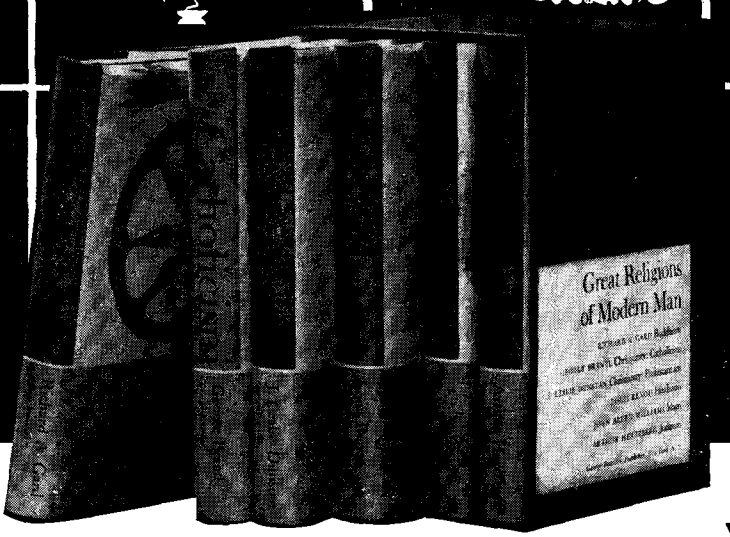

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The American Theatre, Al Hirschfeld. Retail $9.95. Member's price $6.95.

The Politics of Upheaval, Arthur M. Schlesinger, Jr. Retail $6.95. Member's price $4.95.

A History of Western Morals, Crane Brinton. Retail $7.50. Member's price $4.50.

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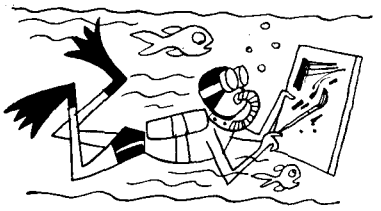
TRADE Winds

ANOTHER BOOKSTORE MALPLACEMENT item has, as they say, reached this desk. William H. Jackson, of Lancaster, Ohio, has produced an unsworn affidavit to the effect that he saw Naum Gabo's new book on modern painting, "Of Divers Arts," prominently displayed in a Chicago bookstore on a shelf featuring books on Scuba diving.



THE PARADE of specialized cookbooks continues. This time it is a glorification of the lowly hamburger by Myra Waldo called, logically enough, "The Hamburger Cookbook." Collier Books is offering it as an original paperback at 95 cents, which is just about the price of four hamburgers, with or without relish.

For all the hamburger's far-reaching popularity, neither Myra Waldo nor anyone else can tell you exactly how it came to be. We do know that Roman cookbooks went all out for ground beef 2,000 years ago, but there are no reports of hamburger stands on the Appian Way, or underneath the Colosseum bleachers.

Hamburgers, or rather ground beef in some form, became popular during the Middle Ages in the German city of the same name. One unverified story has it that German sailors from Hamburg showed American sailors how to cook meat patties on the New York waterfront in 1890. But it was at the St. Louis Fair in 1903 that hamburgers really left the launching pad, and America hasn't been the same since.

W. SOMERSET MAUGHAM'S definitive memoirs are reported to be so candid, torrid, and explicit that even Lord Beaverbrook's London *Daily Express* turned them down. Huntington Hartford's magazine *Show* has stepped in where Beaverbrook feared to tread, and is offering a preview of the book in three installments.

BECAUSE OF TIME SCHEDULE complications, we narrowly missed interviewing Olivia de Havilland under the hair dryer, but audio problems arose, so the chat was postponed until after the roller process had been completed and Miss de Havilland was relaxing in her suite at the Drake.

She is as effervescent and incandescent as ever, and thoroughly happy about the fact that her new book "Every Frenchman Has One" has gone into its third printing within as many weeks of publication. A large part of her energy she attributes to an intensive daily routine of yoga exercises, many of which are done standing on her head for as long as five minutes without support of any kind.

"Greatest exercises in the world," she says. "I wouldn't dream of going on stage or starting the day without doing them. They clarify your whole outlook."

"Every Frenchman Has One" dwells mainly on her experiences in France as the wife of the Secrétaire Général of *Paris Match*. As for the title, she simply cannot see why anyone should question it. "If I weren't a perfect lady," she pointed out, "there might be some question about the use of the title. But I *am* a lady. Therefore there is nothing whatever wrong about it. And now that I think of it, it provides a very neat Rorschach test for a lot of people I've run into. One friend of mine thought it meant that every Frenchman had a mistress. In Philadelphia, they seemed to think that it meant a wife. In San Francisco, someone thought it meant a *bidet*. In New Haven, someone thought it was a Citroen. How can you explain that?"

H. L. MENCKEN WAS ONE who never needed a Rorschach test to reveal just where he stood. This comes across clearly in William Manchester's new paperback biography "H. L. Mencken: Disturber of the Peace." The book quotes the master as saying: "I am by nature a vulgar fellow. I prefer 'Tom Jones' to 'The Rosary,' Rabelais to the Elsie books, the Old Testament to the New, the expurgated parts of 'Gulliver's Travels' to those that are left. I delight in beer stews, limericks, burlesque shows, New York City, and the music of Haydn, that beery, delightful old rascal! I swear in the presence of ladies and archdeacons. When the mercury is above ninety-five, I dine in my shirt sleeves and write poetry naked."

There is a standing theory that every great man must have inbred in him some element of tolerable vulgarity. Whether this is true or not has never been proved, but Oliver Wendell Holmes was once reported to have given support to the theory by turning to a friend at Boston's Old Howard Theatre and remarking, "Thank the Lord I'm a man of low tastes!"

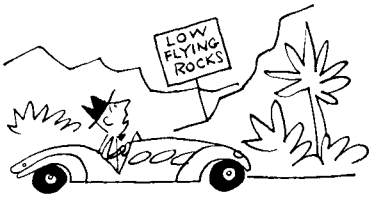
FRED KERNER has been recently privileged to see a synopsis of "Ulysses," created by Twentieth Century-Fox in advance of shooting their film version. It reads:

"ULYSSES. James Joyce's classic dramatizing the adventures of three men—English, French, and Russian scientists—who find a city of pure gold, but bring out stones of energy they name 'Uranium'."

"I wonder," writes Mr. Kerner, "if that answers the question of the many people who wondered how in the world Jerry Wald was going to make a film out of the Joyce epic?"

NIKKI KAYE of Los Angeles (which we have previously defined as the place where neon goes when it dies) is now firmly protesting the street and highway sign situation out there, and with some reason.

"I can understand the RIGHT LANE MUST TURN RIGHT and the LEFT LANE MUST TURN LEFT signs," he said, "but why isn't there a sign for people like me who just want to go straight ahead?



And, since the LEFT ONLY and RIGHT ONLY lanes are sneaky, and appear without warning, what about a safety-factor sign for people who are in the wrong lane. A sort of CHANGE LANES HERE IF YOU MADE A MISTAKE sign.

"And when the sign says WATCH FOR FALLING ROCKS, what am I to do if I see one? Most confusing of all is the sign that reads LOW FLYING AIRCRAFT. Should the state provide a ditch for me to dive into?"

—JOHN G. FULLER.

SOLUTION OF LAST WEEK'S KINGSLEY DOUBLE-CROSTIC (No. 1470)

MARY RENAULT:

(THE) BULL FROM THE SEA

We surprised the gate-tower, let in the army which had been waiting behind a hill, and were almost at the Citadel before the land was roused. We could have made as great a sacking as Pirithoös' at Samos; but I forbade it on pain of death. I had never yet ruled folk who hated me.

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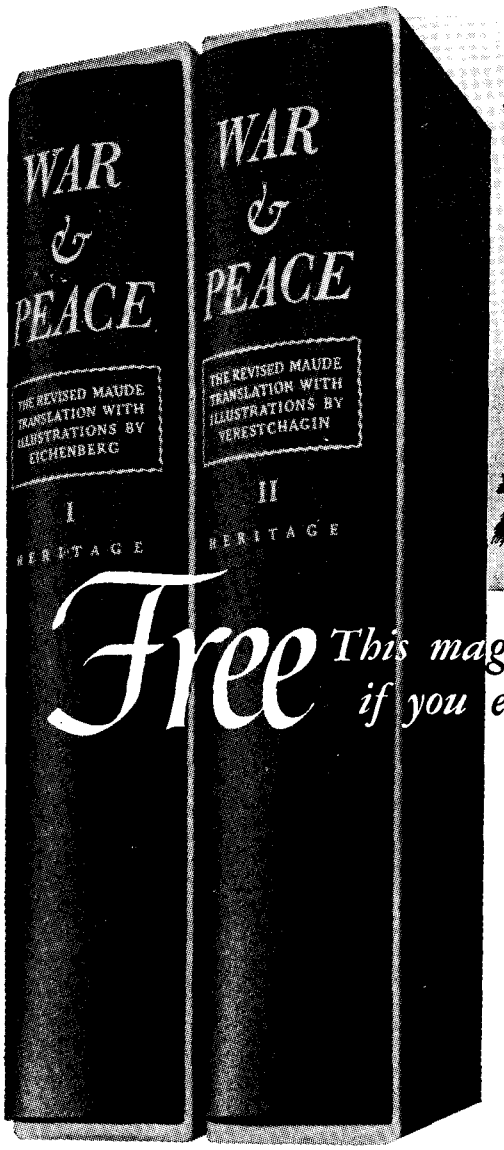

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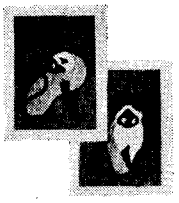

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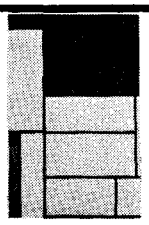

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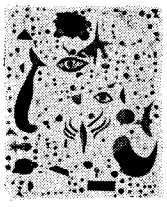

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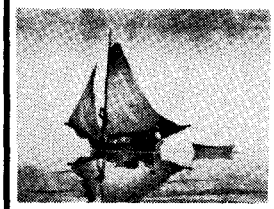

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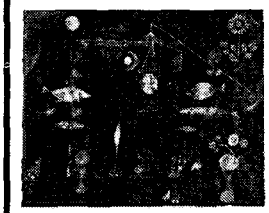

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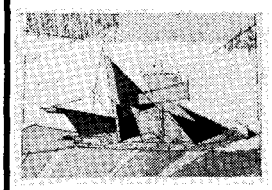

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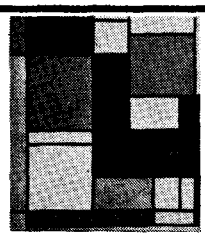

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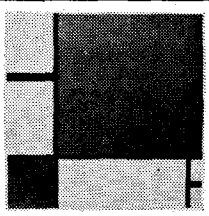

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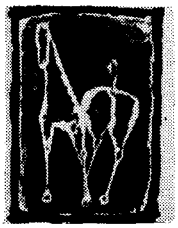

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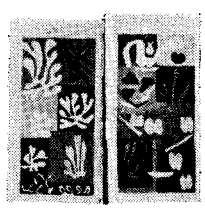

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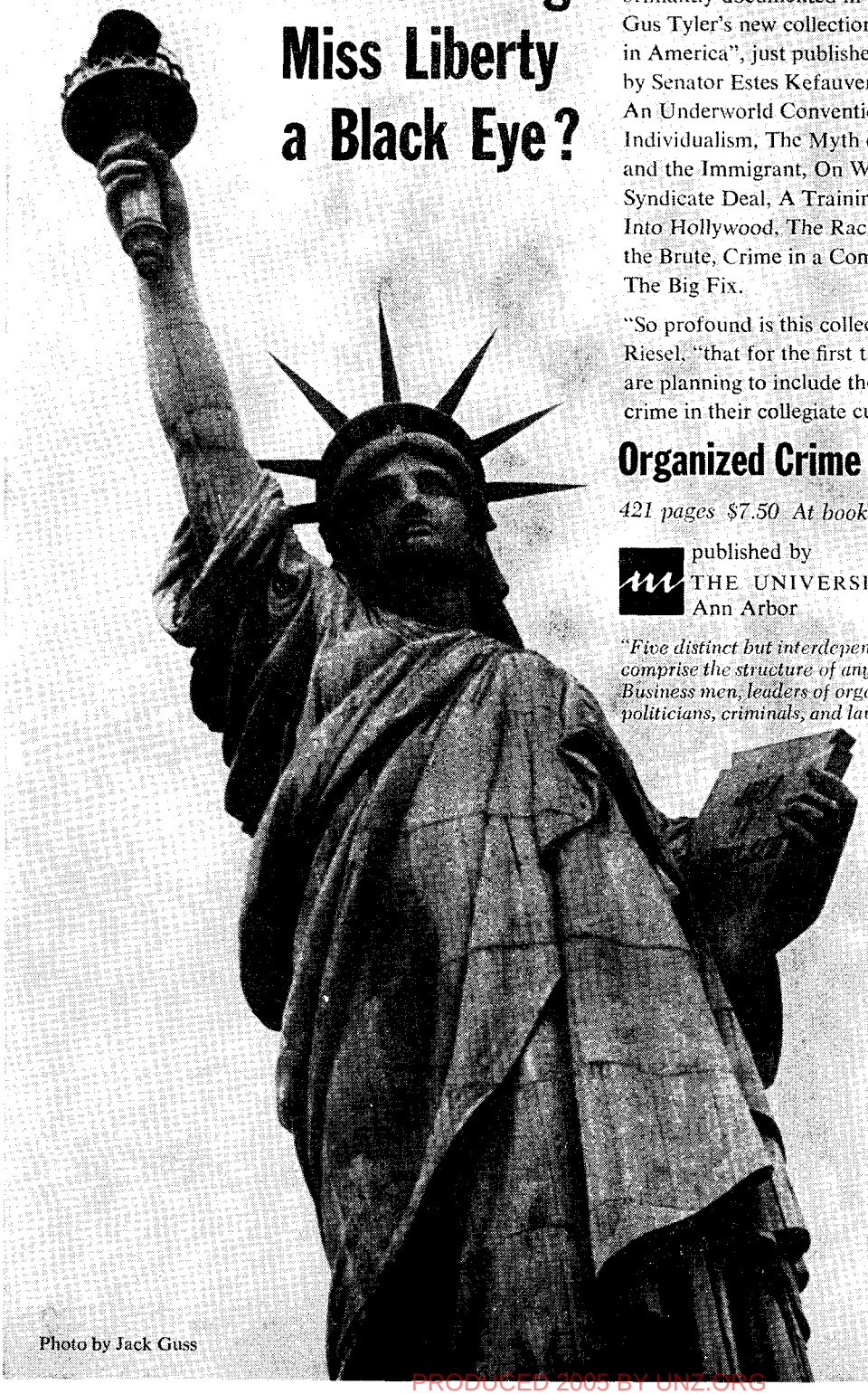

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Saturday Review
JUNE 9, 1962

THE UNSETTLED LITERARY FUTURE OF THE U.S.

By MALCOLM COWLEY

LITERATURE is a dangerous field for prophecy. No less than his public, the professional literary prophet is in need of protection and self-protection. He has to recognize that the world of letters is partly ruled by traditions, which develop slowly, and partly by fashions, which change overnight—and for no predictable reason, except our very human desire not to write or read or admire anything that might have been written yesterday. About fashions the only safe rule to follow is that anything in fashion today will be out of fashion tomorrow. As soon as anything has been described as the new poetry, the new fiction, the new criticism, the new wave, the new consciousness, or the new look, the prophet knows that it will soon go out with yesterday's roses. He does not know, he can hardly even guess, what will take its place.

There is another reason, too, why the literary future is hard to foretell. Although most of it depends on social conditions, including those that prevail in the writing profession, and although these can at least be conjectured, some of it—more than we like to acknowledge—depends on the examples set by individual writers, the great men, the geniuses of the coming age. They will be representatives of the age, expressing its social conditions and its deeper aspirations, and that is why they will be chosen as literary exemplars. But they will also have quite personal characteristics, and these idiosyncracies as well as the representational qualities of the great will be imitated by lesser writers.

To illustrate what I mean, Hemingway in his early work expressed the qualities truly representative of the Lost Generation, to which—on a suggestion from Gertrude Stein—he also gave a name. In a story like "Soldier's Home," he spoke for thousands of returning soldiers. In "The Sun Also Rises" he told how it felt to be almost any young American in Paris during the 1920s. That first novel was written, however, in a personal idiom developed by Hemingway out of his own Midwestern American speech, and it expressed a personal enthusiasm for the two sports of trout fishing and bullfighting. During the next thirty years there would be hundreds of American novels that copied not only Hemingway's representational qualities—sometimes misapplying them to another generation that had a different sense of life—but also his personal style and his taste for trout fishing and bullfighting.

At the beginning of the year 1920, nobody could have foreseen the appearance of Hemingway or Faulkner or even of Scott Fitzgerald, who was then about to publish his first book. Nobody could have predicted what the idiosyncracies of those three writers would be, although they would later be stamped into thirty years of American prose "so you could read it blind," as Fitzgerald said, "like Braille." Nobody today, using the best extrapolatory methods, can identify the very young men who might become the Hemingways or Faulkners of a new era. The task of a literary prophet is not only dangerous but narrowly circumscribed. The best he can do is to describe a few of the conditions that are likely to shape or deform or encourage the American writers of the next fifty years, most of whom are now in school or college.

We don't know what it is that makes a writer and gives him his curious belief in the magic of words or his notion that producing good verse or prose is something more essential than succeeding in business or winning a political campaign. We do know, however, at least three of the early circumstances that help to produce a writer. I mentioned them once in a book, but I need not apologize for repeating them. At some period in his childhood—I said in effect—the future writer will have been a great reader, with his nose always in a book. At some period, perhaps the same, he will have been a lonely child, forced to depend for entertainment on his inner resources, one of which is the habit of carrying on conversations with imaginary playmates; those conversations are the first drafts of his future works. Then, at some later stage in his boyhood (or girlhood), comes a third circumstance that helps him to choose his calling. He finds that his skill in using words and making up stories enhances his status and makes him admired by some of his teachers and by at least some of his classmates. Having come of age he goes on writing be-

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cause he has been nominated and elected, so to speak, to that particular office.

We can trace these circumstances—the early intensive reading, the time of loneliness, the public approval—in the career of almost every writer whose life has been placed on record. All three of them seem to be required courses for anyone who wants to lead the literary life. Today a question that puzzles me is whether the courses are being well taught, and whether the present system of public education is designed to encourage or hinder the appearance of talented writers in the new generation.

I HAVEN'T found a provable answer to the question, but I suspect that for twenty or thirty years most of our primary and secondary schooling has been unfriendly to the development of literary talent. The three circumstances I mentioned have not been understood or approved or even tolerated by many, perhaps even a majority of, teachers. Take early reading, for example. I don't want to go into the continuing argument about the virtues of the look-say method of teaching children to read as opposed to old-fashioned phonics. As a layman I can judge the new method only by such of its results I happen to hear about. Most of these, however, seem to be disastrous from the writer's point of view.

Too many children, and by no means the stupidest ones, turn out to be problem readers. Nevertheless, in many cases, they are promoted from grade to grade, and I know that numbers of them have been admitted to high school without having learned to read anything more than the balloons in comic books. My impression is that most children have a smaller reading vocabulary than their parents had at the same age. "I want to assign 'The Tale of Two Cities' to my tenth-grade class," a Connecticut English teacher told my wife, "but I don't dare. Dickens uses so many words that the children haven't learned." Even "Treasure Island," written for boys and girls of the late Victorian Age, had to be rewritten in still simpler language before being assigned to pupils trained in reading by the look-say method.

Add to this weakness in vocabulary the general neglect of grammar and spelling—add also the fact that most children had been spending more hours with television than with books of any sort—and for a time the situation threatened to become very bad indeed. One began to have nightmares of a future when most Americans would no longer depend on the printed word for information or entertainment. Their imaginative literature would be the latest replacement for "Have Gun, Will Travel." Their music and poetry would be singing commercials, and their deepest longing would be for the truly dry beer or the filter cigarette that tastes bad like it hadn't ought to had.

The situation is changing today, as all things change in this country—owing to the American capacity for correcting our errors by going to the opposite extreme. There is a new, or old, emphasis on English teaching in many high schools, largely the result of pressure from parents who want to have their sons and daughters admitted to good colleges. More books are being written for children, and some of them have proved to be more appealing than television serials, in addition to their having the priceless virtue of not being interrupted every few minutes for station identification followed by a word from our sponsor. Children do seem to be reading again, and the custom is beginning to spread even among high-school students. It remains true, however, that most college freshmen today seem to have read less than the freshmen of thirty years ago. There are still teachers who try to discourage the early readers among their pupils. A California mother received a note from the teacher of her ten-year-old boy. "Won't you please tell Jimmie," the note said in substance, "not to read so many books that are written for older boys and girls? He is acquiring so much information that he is finding it difficult to adjust to the group."

ADJUSTMENT to the group, or to "life," is widely regarded as an end in itself, and almost nobody asks whether it is worth the sacrifice of individuality that is the cost of becoming adjusted to it. What if the leader of the group is a bully who infects others with his fears and hatreds? What if the unadjusted child is happier in his world of make-believe, and what if he would eventually contribute more to life by remaining an outsider? The writer is always to some extent an outsider, since he has to stand back in order to observe, interpret, and compare. Today there is a widespread feeling that children should never stand back, should never be alone, and should always be doing exciting things with other members of their "peer group." If they hold conversations with imaginary playmates, as future writers are likely to do, they are hustled off to a psychiatrist to be cured of their neurotic tendency.

As for early recognition, the third circumstance I mentioned as being found in the lives of future writers, I suspect there is rather less of it now than there was in the past. There are not so many themes read aloud in class by admiring teachers, and neither is there such a demand for contributions to high-school papers. The golden age of high-school journalism was the years just before and after World War I, when every big school had its own monthly magazine, if not a weekly too; and the best of them exchanged subscriptions with other high schools, so that a truly gifted young writer might become at least vaguely known in many parts of the country. Encouraged by classmates and teachers, he might come to think of writing books as the only glamorous career for him to follow.

Today high-school journalism shows signs of reviving, but it is still a rather neglected activity; and the school paper, if it exists, is likely to receive less attention than the school band with its squad of uniformed drum majorettes. Even the English language is often demoted as a subject of instruction. Some years ago I heard about an Oregon high school where the students, instead of being required to study English, were offered a general course in the Communications Arts, five hours a week. As I remember it, the course consisted of one hour for reading, one for writing, one for conversation, one for television viewing, and the fifth hour for driver training. Many students are still being graduated without having been asked to write so much as a single English theme. How can they be nominated for the office of being a writer when the office itself has been abolished?

I ran across a newspaper item that confirmed my doubts in this connection. The item, printed to fill space in the out-of-town edition of the New York *Times*, was about a report published by the Smithsonian Institution on the early lives of twenty persons, all dead for a century or more, who had done extraordinary work in science, law, literature, or politics. Although they came from widely different backgrounds, the twenty persons had, besides superior intelligence, at least three childhood patterns in common, and these were not unlike the three circumstances I mentioned as helping to produce writers.

THE PATTERNS were "First, a high degree of attention focused on the child by parents and other adults, expressed in intensive educational measures and abundant love. Second, isolation from other children, especially outside the family. Third, a rich efflorescence of fantasy, as a reaction to the other two conditions. It might be remarked," the report continued, "that the mass education of our public school system is, in its way, a vast experiment on the effect of reducing all three of those factors to minimal values, and should, accord-

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ingly, tend to suppress the occurrence of genius."

This conclusion is a little more extreme than mine would be, since it is my impression that genius and simple ability are often hard to suppress. In spite of what happens in the public school system, our colleges today are full of young men and women determined to be writers. The colleges, moreover, give them more opportunities for developing their skill in communication than they had found in high school. They have to read a great deal, write dozens of papers, and most of them acquire some insight into English grammar, at least indirectly, by studying a foreign language. They are also offered a choice of courses in composition, now usually miscalled Creative Writing. Colleges are taking over the sort of work that used to be done in high schools, after finding new names for it, just as high schools were forced to take over the sort of instruction that used to be offered in grammar schools, a name that has disappeared along with lower-grade instruction in grammar.

The trouble with this development is that some writing skills, like some mathematical skills, have to be acquired early or not at all. I heard it said of a seventeen-year-old boy that he might have become a brilliant mathematician if he had started soon enough. In the same way it might be said of some college writers that they started too late. They will never acquire the sense of language or the narrative ease they might have had if they had read intensively, if they had indulged in what the Smithsonian report calls "a rich efflorescence of fantasy," and if, even, they had tried to write when they were children.

I don't want to sound doleful. Sometimes, in fact, I think we are at the beginning of what may be an extremely rich period in American literature, richer even than the 1850s in New England and New York or the 1920s in New York and Paris. There was never a time when young American writers of promise were being offered so many opportunities or so many prizes, grants, awards, and fellowships, and this in spite of the fact that private patronage of literature has almost disappeared.

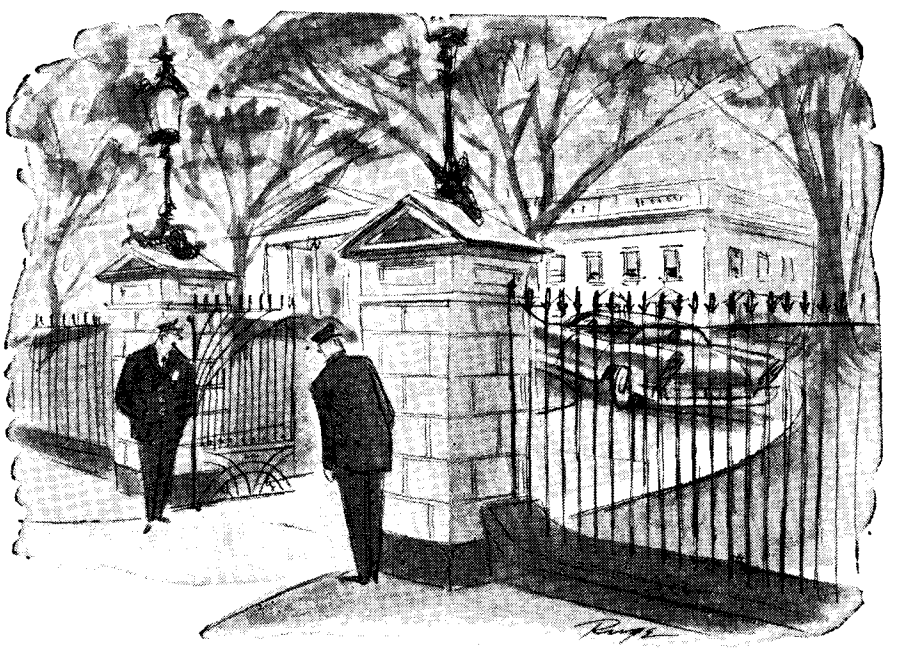
At no other period has there been such a wide audience for writing of many types, though not of all types. Short-story writers compete in a shrinking magazine market for their work. Many playwrights can't find producers. Sound but not strikingly original novelists complain that their new books—though better, they always say—aren't selling as well as the older ones did. In general these complaints are from the middle ground or, to use what has become an insulting word, the middlebrow field of American writing. The wider audience is for the two extremes of lowbrow and highbrow writing: either for popular entertainment in the form of mysteries, television serials, sex in the raw, and science fiction; or else for psychology, myth, Eastern philosophy, *explications de texte*, and even poetry of a rather difficult sort, some of which has had a modest but surprising sale when issued in paper covers. Incidentally I am not quite certain from which end of the scale the great or greatly admired books of the future will come. Probably they will be what we now regard as highbrow, but there is also the possibility that they might be directed toward the mass audience in a new fashion, as was the Elizabethan drama. They might even—though the chances are against it—speak in the accents of the despised middlebrows.

Meanwhile a new era is beginning not only in publishing—with the immense success of paperbound books—but in the whole republic of letters, and perhaps it is beginning in American life as well. One clear sign of change is the political ferment in the colleges, and another is the appearance in public life of new leaders. In literature such leaders have been slower to come forward. For a long time now American writing has been dominated by men of the 1920s, that is, by Hemingway, Faulkner, Fitzgerald, Edmund Wilson, E. E. Cummings, and the drowned ghost of Hart Crane. Almost all the novels and poems of World War II were written under the collective shadow of these men. But there have long been stirrings of rebellion, which are now in the open, and I suspect that we are about to witness the ritual slaughter of the literary fathers. That rite of *Vatermord* is an old custom in the literary world, where the fathers have to be sacrificed so that the sons can speak for themselves. After death, by another old custom, a few of the fathers will be worshipped as tribal deities.

But what sort of literature will the sons produce? Because of the dangers, already mentioned, that beset the prophet's trade, this is much harder to foresee. But I shall take the risk of making a few predictions.

American literature will continue to reflect the daily lives and the childhood experiences of American writers. It will reflect them sometimes with affection, but more often critically or angrily, since we have a long tradition of critical realism. I shan't even try to predict what those daily lives will be, but one thing certain is that the country will continue to become more populous and more and more urbanized or suburbanized; one can't see any end to the process, except for a war that would destroy all our metropolitan centers. More and more of the soil will be covered with factories, ranch houses, parking lots, and concrete expressways leading from one automobile graveyard to another. Fewer and fewer people will live in the open countryside or even catch a glimpse of it behind patio fences and billboards, except when they go in crowds to national parks for their

(*Continued on page* 61)



"I don't know exactly, but he must have written a book or painted a picture or something."

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To Lead or to Follow?

THE OTHER day, a small delegation of Soviet writers visited the offices of *Saturday Review*. They had come to the U.S. under the terms of the cultural exchange agreement between the two countries. We chatted pleasantly about sundry matters, literary and otherwise, then got around to the number one topic: the relationship between the U.S. and the USSR in particular and the problem of peace in general.

One of the Soviet visitors said that writers in both countries should try to improve the international climate. He said that general and complete disarmament provided the soundest basis for enduring peace.

There was no disagreement, I said, on the proposition that people in scholarship and in the creative arts should attempt to make a responsible contribution to the making of a safer world. In fact, it was this very purpose that was behind the Dartmouth Conference in 1960 and its sequel in the Crimea in 1961. Those conferences of private citizens provided an excellent working forum for a candid exchange of information and viewpoints. I had no doubt that the Soviet individuals were just as concerned as the Americans about the danger of a war that would mark their exit from history.

During these two meetings, few matters were given greater emphasis by the Soviet citizens than the question of nuclear testing. They advanced data developed by Soviet scientists to show that the radioactive hazards were far greater than generally realized. They referred to the grave dangers represented by the spread of nuclear weapons to other countries. By the end of the first conference, both sides had reached agreement on the need for a permanent ban on testing, with adequate inspection and enforcement.

Last fall, however, the Soviet Union unilaterally resumed its nuclear tests. Few events since 1945 more adversely affected the working prospects for peace than this one action. I was not aware that any Soviet writers or scholars or scientists had publicly deplored or condemned this action. I had written to a number of them at the time; the replies almost uniformly said that the Soviet Union was compelled by the most urgent national security consideration to proceed with its tests. No mention was made in any of these letters of the often-repeated statement at the earlier conferences that there was no *possible or conceivable justification* for test resumption by any nation.

MY purpose in reviewing these matters with our Soviet visitors was not to disagree with the proposition that people in the creative arts had an obligation to work for peace, but to point out that consistency of effort and position had yet to be achieved. Those Americans who were against nuclear testing did not hesitate to criticize their own government. It would be absurd for these Americans to take the position that testing by anyone is wrong—except for the United States. How was it that Soviet intellectuals made such an exception for their own country?

One of the Soviet writers spoke up. "Let me explain my own position," he began. "I am a writer. I spend most of my time in the country, writing. I worry about my books and I leave to government the business of running the nation. Why should I assume that I know more than the government knows about national security?

"Besides," he continued, "I was in France recently and a friend told me that the Soviet decision to resume testing actually saved the world from war because it acted as a deterrent to anyone who wanted to launch an attack."

I thanked our visitor for his observations but pointed out that the arguments he had just mentioned were not unfamiliar. Precisely the same statements were being made in America. A group of prominent Americans had declared that individuals could not presume to advise the Government on matters related to national security. In fact, their words were remarkably similar to the ones the Soviet visitor had used. A companion argument, voiced not only by private American citizens, but by people in the government itself, was that U.S. nuclear testing helped peace by demonstrating to the Russians how powerful we were, thus acting as a deterrent to their ambitions outside the USSR.

On both counts, the reasoning is fallacious, as recent events so painfully demonstrate. First, it is not true that only national governments know enough to decide such matters as nuclear testing. President Kennedy himself stated that testing was by no means an open-and-shut case and that there were many genuine opposing arguments. Moreover, since the fallout effects of testing extended to many nations, it was sheer arrogance to ignore their views.

As for the argument that the tests were necessary for security reasons, the sombre fact remains that the double series of nuclear tests merely raises the atomic ante, with both sides still thirsting for a decisive advantage.

It is not correct to say that Americans and Russians cannot see things the same way. Many of them see the categorical imperatives of national sovereignty in the same light. Some people on each side insist that the people on the other side are able to understand only the language of force. Because of this human history may now be drawing to a close. The way out, world law, will not be trod by governments unless enough individuals lead the way. The Soviet citizen who claims he is helpless to act at least has the fact of a totalitarian society as an excuse. What excuse do Americans have?

—N.C.

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LETTERS TO THE EDITOR

DEANS AND DEANERIES

I DO NOT RECALL if I actually made the remarks attributed to me in the news report quoted in John Ciardi's "More Deans, More Deaneries" [*SR*, May 19]. I hope at least I did not say "We must put our faith in the administration," although after two days of fitful air travel I was doubtless capable of even greater blasphemy. I do know that the thrust of my remarks was much different—in fair accord with Ciardian writ, in fact—that I began by expressing my conviction that the best colleges and universities are those in which faculty authority is the most fully developed, and that I intended what followed as an elaboration of that view.

Not that I fully share Mr. Ciardi's prejudice. His custodial proscription of the dean's office must of course delight anyone, myself included, who has sought relief from the barbarities of a stupid or wilful dean, obsessed with his own importance. But it is well to remember, as Mr. Ciardi says, that his is only a prejudice, irrationally reached and irrationally held. Perhaps it can best be answered in kind. I confess therefore to a sneaking and utterly irrational admiration for those deans—yea, even presidents—who, without any presumption upon faculty authority, have dedicated themselves to fostering those conditions under which free scholarship may flourish. I confess also to a profound regret that their numbers are limited. But I do think there are more than are dreamed of in Mr. Ciardi's prejudice.

BERTRAM H. DAVIS,
Editor,
AAUP Bulletin.

Washington, D.C.

RECIPE FOR A POEM

I WOULD like to offer my congratulations for the article on poetry by Stephen Spender [*SR*, May 19]. This was something that has needed saying for some time.

In this writer's humble opinion, poetry should be expository and not cryptic, unless one emulates a Nostradamus. It should distill thought to its quintessence and then express that distillate gracefully and succinctly—and its subject matter may be as broad as human experience itself.

GEORGE MCFAUL.

Dedham, Mass.

MORE PUBLIC PARTICIPATION

CONGRATULATIONS to Sargent Shriver and to the Peace Corps for their success [*SR*, May 19]. Too many of us, like the volunteer in Sierra Leone, have been ". . . sitting on the sidelines . . . watching the world go to pot . . ." all our lives. Resignation and complacency are the foes of peace. We need more programs of various kinds involving the common man in the active pursuit of peace, and details of such programs should be more widely publicized in order to encourage general participation. We must realize that, while experts at the bargaining table are essential, so is popular concern to direct the public conscience toward a peaceful world.

M. E. TRUSSELL.

North Bend, Ore.

"And there, gentlemen, is my opinion for what it's worth."

THE ACTOR AS DISTORTER?

HENRY HEWES propounds rather a curious doctrine in "Second Helping" [*SR*, May 19]. Following a second visit to "Gideon," he would have us believe that casting rearrangements, resulting presumably from limited contractual provisions, serve to clarify rather than to obscure the playwright's original intentions. Surely there must be a paradoxical element here, for the primary choices for leads in important plays are made with infinitely more concern for the basic compatibility of performer and role than are any subsequent selections.

Were it actually a fact that the more skilled the actor, the harder it becomes for the spectator to discern the true dimensions of the character he is delineating, it would seem high time to cease mounting plays on a stage. Instead, they should be savored in the hallowed precincts of the library where the human limitations of an intermediate "impersonator" would not twist and distort the dramatist's conception.

THOMAS G. MORGANSEN.

Jackson Heights, N.Y.

REAL AND UNREAL

MANY THANKS for the article by William Lipkind, "Fairy Tales: A Tradition for Excellence Today" [*SR*, May 12]. At a time when cold realism, in all media, is the dominant theme and Santa Claus has become a mere commercial symbol, it is inspiring to read an affirmation of the value of classical fairy tales as children's literature—a rich medium indeed for helping them see happiness, kindness, and hope in a world that often seems so short on such qualities.

Such works as those suggested by Mr. Lipkind should do much to help a child build a foundation for the enjoyment of life, with tolerance and brotherhood and peace. "Unreality" is often amazingly real, especially to children. Let them have books that show them the *good;* the bad side of life will surely be upon them all too soon.

PHILIP D. HAMER,
Miami University.

Oxford, O.

A TWO-WAY CHAT

FROM ALL REPORTS, Russian individuals are eager to meet Americans and to know more about us, and millions speak English fairly well. Thus conversation by ham radio would be a good way to become acquainted.

The technical side is uncomplicated. American military and scientific personnel as far away as the South Pole routinely keep in touch with their families by ham radio. Hams have always been eager to contribute their services, and it would be quite easy to staff stations with highly qualified volunteers.

The political side depends on good will and ability to compromise. Keeping contacts purely random would greatly reduce security risks. Meetings of Americans and Russians would be simple and personal, if not private, and the result should be a very warm contact between two countries that need it.

THOMAS A. TENNEY (K2JDS).

Moorestown, N.J.

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Manner of Speaking

ANALOGY AND MIND: Analogy is any poet's passion, but it is more than that. All mentality begins in analogy; in the act of recognizing essential likenesses and essential differences, and of discovering how such likenesses and differences illuminate the interrelation of things.

There is the step beyond, of course. If mentality begins with the recognition of likeness and difference, it only begins there. Were I a medievalist I should be tempted to call that stage of mind the *primitive intellect*. The stage beyond might then be called the *developed intellect*, and its beginning would lie in the ability to see likenesses within the differences and differences within the likenesses. The *primitive intellect* is strung on what the semanticists have called "the two-valued orientation," that habit of mind within which things are either all good or all bad, either 100 per cent perfect or 100 per cent worthless, either all black or all white. The *developed intellect* functions in areas of mixed black-and-white. It has learned that gray matter reaches its best function in dealing with the gray areas between black and white absolutes; that the distinctions which matter most to our lives cannot be made purely and in kind but only impurely and in degree.

I recall with some pleasure a former colleague of mine who announced back in 1948 that he was going to "hold his nose and vote the straight Democratic ticket." Perhaps it is a primitive mistake to vote any ticket straight, but to vote that straight ticket while holding one's nose is at least the act of a mind developed to the point of being able to deal with the best one can salvage from the impurities of the human condition. If mankind is to be delivered from its worst evil first, let that deliverance be from those 100 per-centers who can vote straight on any issue, however complex, without first putting the clothespin of a developed doubt on their noses. They are the zealots, and they are the barbarians we breed within our own gates.

As Horatio said to Hamlet, "So I have heard and do, in part, believe." Horatio was a scholar, a man of developed intellect. Had he said only, "So I have heard and do believe," he might have qualified more nearly as an idiot. The gravity and humanity of his mind centered in just the rightness of the equivocating words "in part." Horatio was capable of self-doubting analogy.

I had him much in mind one recent early morning when, having fallen asleep on the Late-Late Show, I awoke to that final quickie-sermon with which American TV feels compelled to round off its daily nonsense before it goes on to flash the holy rockets, bombers, and assorted artillery which, as visual aids to the National Anthem, express the religiosity of our conviction that all life is sacred and that we damned well stand ready to blast any so-and-so who disagrees with our sense of his sacredness.

But all that is matter for another, and probably hell-firish sermon. The sub-sermon I woke to was being delivered by a minister from out West. Never mind his denomination. I am not seeking a sectarian squabble. Nor will I pass myself off as anything but a nonbeliever surviving from those foxholes in which there were supposed to be no atheists. I am by profession and passion an analogist, and I was by subprofession a teacher. This man's sermon made me itchy with the desire to have been his professor of rhetoric at theology school. For certainly had he survived my class at all, he would have come out of it with a better sense of what is due the art of humane analogy.

He began with the Twenty-third Psalm, "The Lord is my shepherd," and he immediately asserted that the psalm had been written by an actual shepherd. Professorial comment: (a) How do you know it was an actual shepherd? (b) What allowance have you made for the possibility that so basic a metaphor might have occurred to any man in a pastoral society?

He went on to a discussion of strayed sheep, pointing out that the sheep does not mean to stray but simply goes from juicy tuft to juicy tuft with its head down until it has lost the flock. Professorial comment: (a) What has the sheep lost so long as the forage remains good? (b) If you answer that the sheep is safer with the flock, do not neglect to discuss the fact that the final fate the shepherd intends for his protein-on-the-hoof is to lead it to slaughter after various fleecings.

He then went on—with a certain relish, I was appalled to note—to describe how the shepherd deals with the habitual stray by lifting its slender leg and breaking it with a rap of his crook. The shepherd then splints the leg, and since the sheep cannot walk, he carries it through the period of its convalescence. Professorial comment: How do you know a sheep cannot walk on three legs? Perhaps it cannot, but what is the source of your information? I have known several four-legged animals to remain happily agile on three legs. I doubt the facts of your analogy and I can think of no way in which better reportage could damage the point you seek to make.

HE CONCLUDED by saying that in the weeks of its convalescence, while the shepherd was carrying it around his neck, the sheep became the shepherd's pet. The beast grew to love its bone-cracker. By extension, it seemed clear that the shepherd loved the sheep whose leg he had broken only to teach it a lesson. Professorial comment: (a) What answer are you prepared to offer those who think that bone-breaking is a questionable way of showing love? (b) To those who point out that the sheep was an economic investment and that the shepherd kept it from straying only in order that he, rather than the wolves, might profit by its eventual slaughter? (c) To those who ask why the shepherd did not come equipped with a good dog to drive the sheep back to the flock without mayhem?

Final Grade: For devotion: C for average. A more active devotion would have been more exhaustive in its analysis of its materials. For rhetorical accomplishment in the use of analogy: F for failure.

Note to any one reading over the professor's shoulder: If you have concluded that the foregoing is directed against organized religion, read it again. The professor has confessed, to be sure, that he has been able to find no merit in it for his own purposes. He is, however, professionally dedicated to the merit of meaningful analogy meaningfully used as a humanizing influence. And he asserts that one basic mark of any man's devotion may reside in his eagerness to use well the methods of his devotion. Without endorsing any pulpit, the professor argues that no pulpit is well served by less mentality than is required by its subject.

—JOHN CIARDI.

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The Wall Awaits U. S. Students

It is seldom, if ever, that an American college student can catch history *in flagrante,* at a turning point, so to speak, but this is possible today in Berlin, where West and East confront each other across The Wall.

There the student of history can observe first-hand the violent gestation pains of his own era, as day after day two ways of life stand armed guard along this sorrow-stained barricade. The Soviet Union ordered it built to insulate tyranny from the infection of freedom. Instead it teaches with harsh reality an ancient truth: the preciousness of liberty.

Because the lesson of The Wall must be clearly understood in the United States, it is the explicit hope of General Lucius D. Clay, until very recently the personal representative of President Kennedy in West Berlin, and of Mayor Willy Brandt that thousands of American college students will visit Berlin and tour both sides of The Wall this summer.

More than 50,000 U. S. students will be in Europe during the next three months on vacations, study tours, or people-to-people visits. It is hoped that they will include occupied Berlin, West and East, in their itinerary, so as to make an on-the-scene judgment of the stakes for the U. S. in the cold war struggle over the city's fate. They could then report and evaluate their findings when they return to their campuses.

It was this hope which inspired a group of volunteers to propose that a Freedom Forum be held in West Berlin late in August for perhaps 1,000 or more student leaders from college campuses throughout the United States (*SR,* March 17). Hundreds of *SR* readers expressed enthusiastic interest and support, as did General Clay and Mayor Brandt.

In the intervening weeks the forum project has been analyzed carefully and various formats for its organization have been exhaustively explored on both sides of the Atlantic by governmental, educational, and industrial groups who would be involved in such a venture.

It was finally decided that such a forum would, in fact, be a limiting factor for purposes of getting across the lessons of The Wall. What is wanted in the occupied city this summer is not 1,000 students, but several thousands—as well as hundreds of their professors. The city itself is the best classroom. The Wall is the best teacher.

Therefore, it is urged that students of history journey to this city to see for themselves the raw, living material of future textbooks. To help make their visit a success the following West Berlin organizations have offered their whole-hearted cooperation to the visiting students:

(1) *Informationszentrum Berlin,* Hardenbergstrasse 20. Official visitor's bureau of the city government. A large variety of informational material about Berlin is available in the bureau's modern reception rooms, and its staff is experienced in giving briefings, organizing tours of the city, and planning special programs for visitors.

(2) *Zentralstelle fuer Informationsreisen Auslaendischer Studenten e.v.,* Hardenbergstrasse 28, Berlin-Charlottenburg. Known generally by the initials VIA, this office is a branch of the cultural department of the German Foreign Office. VIA will assist individual students, or groups, in obtaining contacts or finding suitable accommodations in Berlin.

(3) *Aussenkommission der Freien Universitaet,* Boltzmannstrasse 4, Berlin-Dahlem. This office, headed by Dr. Horst W. Hartwich, vice-chancellor of the Free University, is responsible for foreign students at the university. It also arranges programs for visiting student groups.

(4) *ASTA (Allgemeiner Studentenausschuss),* Garystrasse 20, Berlin-Dahlem. Student council of the Free University representing 14,000 students. ASTA has contacts with international student organizations throughout the free world and organizes programs for foreign students.

Through these groups, and the U. S. Information Service in Berlin, visiting American students can be briefed, make contact with German students and gain a special insight into the critical confrontation there between democratic and Communist ideologies.

To those scores of readers who expressed such lively enthusiasm for the Freedom Forum, *SR* says thanks and urges them, if their travel plans make it possible, to commit themselves to the serious, inspiring, and rewarding experience of observing history as it is shaped by The Wall that both binds and divides the opposed worlds of West and East Berlin.

—William D. Patterson.

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BROADWAY POSTSCRIPT

The Public Life of a Master Playwright

PITTSBURGH.

FOR MANY people the works of Bertolt Brecht constitute a religion. And as in most religions, there are several priests, each with his own interpretation of the master's "real" nature, and each pursuing his feud against the other "false" priests with more vehemence than he does the dissemination of the master's product.

It is therefore a most fortunate event that the Carnegie Tech Drama Department has brought to this country Carl Weber, a former member of the Berliner Ensemble. Weber knows Brecht, not from the classroom or through his interpreters, but through nine years of daily work in the theatre with the late playwright and his company. And instead of bringing the thirty-six-year-old actor-director here to give lectures, Carnegie Tech wisely handed him its stage and its students and said: "Do a Brecht play the way you might have done it with the Berliner Ensemble."

The result is amazing. Within six weeks Mr. Weber has taken thirty young actors of widely varying talent and experience and created a production of Brecht's folk comedy **"Puntila"** in which there is not a single inadequate performance. Furthermore, in the leading roles of Puntila and his chauffeur Matti, two senior drama students have risen to portrayals which a Broadway production would find hard to match.

Puntila, a Finnish landowner who is nasty when he is sober and full of remorse and love of humanity when he is drunk, is a role calling for a comedian with the skill and technique of a W. C. Fields or Charlie Chaplin, but with the ability to go beyond the comic stereotype to convince us of the warm and tormented soul underneath. Rene Auberjonois throws himself into the wildly exaggerated behavior of this character with total energy. From the moment we watch his superb drunken solo as he walks perilously along the edge of a table littered with bottles and glasses of aquavit, we know that this is both a comedian and an artist. Then gradually, in short moments, such as the one in which Mr. Puntila is informed that a war killing 80,000 Finns solved feeding and unemployment problems for the next generation and replies, "Things like that shouldn't be necessary," he proves that he is also an actor, who can do that difficult thing of being funny and sad simultaneously.

The role of Matti demands less performing ability, but calls for a particular quality that is not easy to find. Matti must have the sort of insolence, virility, and reality that Albert Finney showed us in "Saturday Night and Sunday Morning," plus a nonmalicious, laconic charm that permits him to approach the task of compromising Puntila's daughter with the same indifference with which he goes about repairing an old tire. While Frank Converse is not yet as powerful or as assured an actor as Mr. Finney, he suits the requirements of this role perfectly. And the undeluded directness with which he goes about obeying Puntila's instructions to break up the furniture in order to build an imaginary mountain in the living room is breathtaking theatre.

The whole production here is also remarkable for its puncturing of Brechtian myths. For instance, the notion that Brecht's plays must be performed with a special style, or exactly as he did them, is shown up as nonsense. Mr. Weber has even made scenes work which Brecht himself cut because they did not work in his production. Weber has also invented new touches, such as the sober Puntila's brutal and unfair slapping of Matti's face for having "stolen" his wallet. Weber explains simply that "Puntila has so many scenes in which we see his good qualities, I felt we needed to balance it." On the question of the absoluteness of Brecht's vision, Mr. Weber reminds us that Brecht always regarded plays as an accumulation of details explored and developed in rehearsal, and would often give an actor a newly written line ten minutes before curtain time.

Mr. Weber seemed delighted, as well he should be, with the way American student actors responded to the approach Brecht used. "Brecht hated the word *style* and praised several productions of his plays that were very different from his own. There is no Brechtian style," insists Mr. Weber, "there is only an approach."

This approach would appear to be a pragmatic one. Perhaps it is defined by the simple objective of artists and technicians working together to make the truth that lies in the paradoxes of accurately observed human behavior "noticeable" to the audience, not by word emphasis, but by cumulative effect. And in Mr. Weber's hands it seems to have had a liberating rather than a restrictive effect upon the actors. Certainly it has produced one of the most entertaining and exciting evenings in a theatre I've had anywhere this season. —HENRY HEWES.

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Russian TV News Updates Itself

JURI FOKIN would, I am sure, approve of the fact that the Radio and Television Executive Society in New York recently changed its name to International Radio and Television Society. Fokin, a tall, more amply-shouldered Russian Ed Murrow, is himself internationally oriented. When I left his office at Moscow's TV Center after an interview, he handed me a personal card identifying him in graceful English script as "Head of TV News and Outside Broadcasts." I wonder whether he has other cards printed in other languages for visitors from non-English-speaking nations. It is not likely that a vice-president of an American TV network would hand a visitor his card printed in a foreign tongue. Are the Russians again stealing a beat on us in international diplomacy?

Fokin is certainly the cosmopolitan (if not the new Soviet) man. In good English, spoken with a breezy British accent, he said he had just seen film shot in London for a Russian television documentary on Lenin's stay in the English capital, and was quite pleased with it. The British television influence appears to be stronger in Moscow than the American. Fokin thinks the BBC News is very good. He likes particularly their news features like "Tonight" and the informal style of their commentators. Future Soviet news shows may be modeled along British lines. His comment on American television news was rather laconic. He has seen a few of the Kennedy press conferences and some of our news programs and documentaries (the commercials are taken out); and he thinks their presentation is "all right."

He also thinks that using satellites for international communication is "a good idea." "It's high time," he said, "that nations cooperated in the exchange of news." The Soviets now are near the signing of a contract with United Press (the initial approach having been made by the head of the American news agency's Moscow bureau to the Russian Radio-TV committee).

The Russians are link-minded in their thinking about television within their own and Europe's borders. In three years, according to Fokin, their national television network (which now includes Latvia, Estonia, Leningrad, Kiev, and Minsk) will reach Siberia and connect the capital cities of all fifteen Soviet republics. The Central TV Network is already linked with Moscow. East Germany, Czechoslovakia, Poland, and Hungary; and better relations are being sought by the Russians with Eurovision (Western Europe's chain) so that news can flow directly to and from London, Paris, Vienna, and Moscow.

Moreover, Fokin is reaching outward even in the handling of television news inside the Soviet Union. He plans to use more and more "outside broadcasts to show news right on the spot"—the four mobile units currently available in Moscow are not enough for him. Also, half of Russian television news is still silent, and the Moscow TV News Chief is pushing for more sound features.

HIS staff numbers approximately 100 people, of whom twenty-five are reporters based in Moscow. Eleven special correspondents cover other Russian beats, and another dozen file from foreign points including London, Paris, Cairo, Ghana, New Delhi, and Prague. Oddly enough, Moscow Television News has no man in the United States now (their current correspondent, Fokin explained, is a radio man). Foreign TV newsmen do not report regularly—only when a story breaks. Film is flown in by plane to Moscow and edited; off-screen voices, for the most part, do the narration. Fokin thinks this is unsatisfactory. He would like to develop more "personality reporters," of whom he now has only a few. "It's ever so difficult," he said, "to command an audience." Apparently, the laws which govern the capture of free attention are universal and indifferent to capitalist or Communist politics.

The Moscow TV News Chief is himself probably Russia's No. 1 personality reporter; he conducts a special "news relay" show, which he started five months ago, and it's "very popular." But where will the Soviet Huntleys and Brinkleys come from? One source is the giant Moscow State University (22,000 students), which overlooks the city from Lenin Hills. It has a Radio-TV Division (Special Journalistic Branch) that graduates twenty-five TV journalists a year. They go right to work. Fokin, however, is a graduate of the Institute of International Relations; he worked at Radio Moscow as a junior editor, copy-desk writer, and then as editor and correspondent. Ten years ago he "liked television better" and

(*continued on page* 62)

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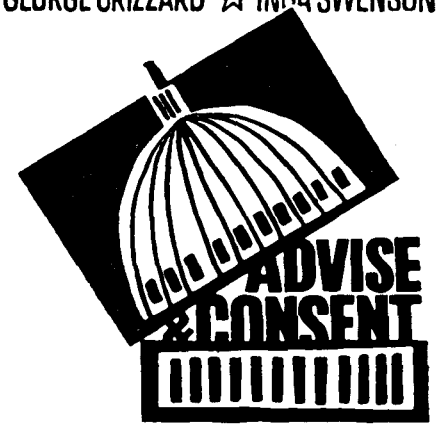

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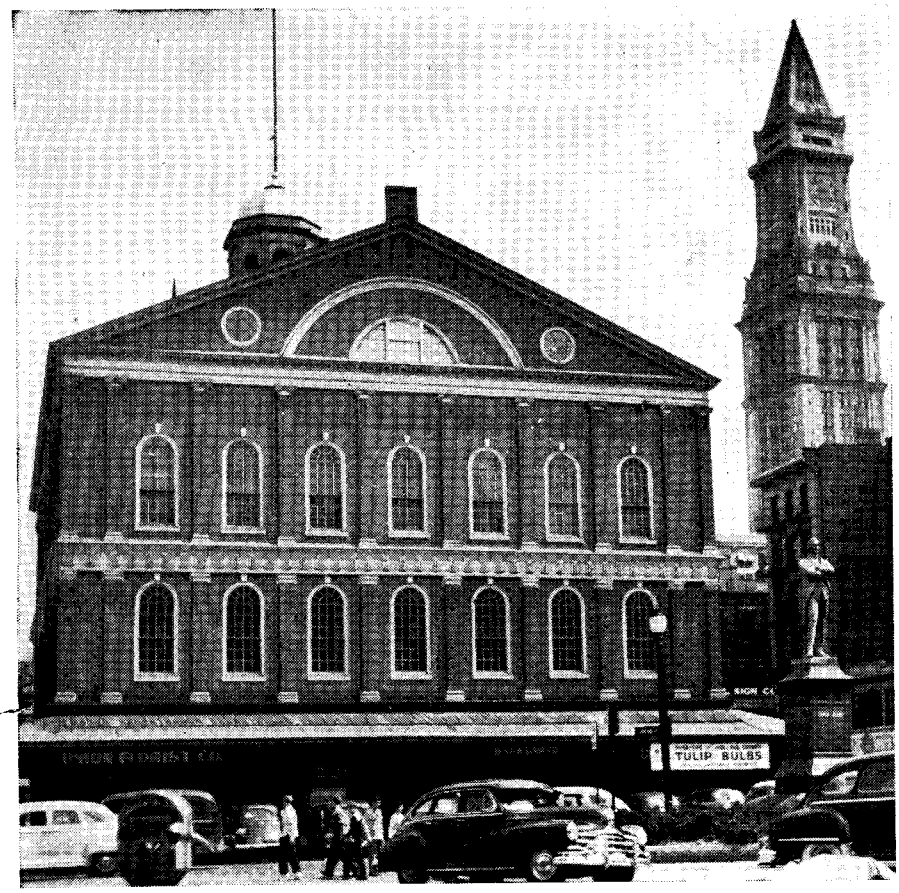

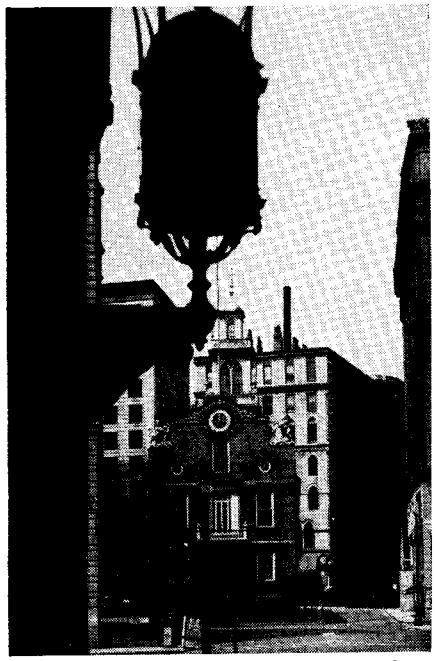

Patriots Promenade—prime stops along Boston's new Freedom Trail are Faneuil Hall, top, and Old State House, above, where, said John Adams, "child Independence was born." Faneuil Hall has received Presidents from Washington to Kennedy.

HAVING recently returned from a safari through darkest Boston, I wish to report, somewhat apologetically, that I encountered nary a bean, a cod, nor a Cabot. I suspect this is about the same as returning from Gabon without having bagged a baboon. I did, however, encounter all sorts of vestiges of the beginnings of this nation, many of which have been made part of a city walking tour known as the Freedom Trail. The fifteen points of interest along the trail are indicated by markers which, as you might suspect, are decorated in red, white, and blue—and there are coin machines along the route where one can purchase commemorative stamps. When you've collected eight stamps you're eligible to shout Bingo! and paste them in a certificate attesting that the bearer has made a personal pilgrimage to liberty's shrines.

What with looking, listening, and taking notes while walking, I must say I let my stamp collecting lapse, but I do have some fascinating snippets of intelligence about the Freedom Trail, some of which are legible, and these I hasten to pass along. The promenade, which is just a mile and a half long, begins at the Boston Common, a public park equipped with a Central Burying Ground and decorated with a monument commemorating the Boston Massacre, a *cause célèbre* set off when nine itchy-fingered Redcoats fired on an excited band of Colonials one March day in 1770. The Common is tunneled under with a subterranean parking lot, one of the biggest boondoggles in Boston's boondoggling history, and was shaded near the Frog Pond by an elm from whose branches the Colonials hung pirates, witches, and Quakers.

With that heady start, the ramble continues to the State House built in 1795 by Charles Bulfinch, the progenitor of statehouse architecture. His remaining works include University Hall at Harvard, the Massachusetts General Hospital, and the west portico of the capitol at Washington, including the steps and terraces of its approach. It was Bulfinch who, having completed most of Boston's most famous buildings, urged his children to seek another field. The most important buildings of the new republic, he said, had already been built. Ah, Bulfinch, wouldst that you could cast your eyes on the borough called Manhattan where men toss around building blocks in the manner of disturbed children.

Henry James called the Park Street Church—Stop No. 3 on the Freedom Trail—"the most interesting mass of brick and mortar in America," but then James's favorite building at Harvard was said to have been Memorial Hall, as fussy a pile of brick and mortar as remains in the Union. The church's famed links with history are not Colonial or Revolutionary at all, for it was here that William Lloyd Garrison delivered his first antislavery speech on July 4, 1829, and here that brimstone for gunpowder was stored during the War of 1812.

Park Street Church occupies the site of an old granary, and so the cemetery next door is known as the Granary Burying Ground, a mid-city plot which contains the remains of Paul Revere, John Hancock, and Samuel Adams, Ben Franklin's parents, the five Colonials killed at the Boston Massacre, and Peter Faneuil, the merchant who gave the city a meeting house known as Faneuil Hall. (With little regard for the delicacies of Huguenot inflections, Bostonians pronounce it *Fanyul.*)

Not far away stand the gray columns of the King's Chapel, the first Episcopal church in Boston, and after the Revolution, the first Unitarian church in America. When it was first built in 1754, British royalty showered it with gifts. From Queen Anne came the vestments and cushions, and the communion plate was a gift of George III.

Cotton Mather, Ben Franklin, John

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Hancock, and Samuel Adams all sat on the benches of the first public school authorized by the town in 1635, near the location of the present City Hall. Franklin's statue stands on the lawn of the City Hall not very far from the place where he was born, the fifteenth of seventeen children. By sixteen he was writing for his brother's newspaper and signing his pieces "Silence Dogood," but by the following year he had run away to find his fortune in Philadelphia. His place of birth is now largely occupied by a clothing company, although Franklin's bust on the outside of the building marks, however inadequately, its historical import. It stands across the street from the Old South Meeting House where Ben Franklin was christened and Samuel Adams functioned both as deacon and town clerk. Meetings that were too big for Faneuil Hall were held at the Old South Meeting House. The most famous one inspired the Boston Tea Party.

The Old State House, with its fancy trimmings and its white portico and balcony, was the center of the colonial government and was frequented by Samuel and John Adams and John Hancock. It was here, said John Adams, that "the child Independence was born," for it was from its east balcony that the Declaration of Independence was first read in Boston. Here, too, President Washington watched a parade held in his honor in 1789. The cobblestone markers in the street just outside its red brick walls mark the site of the Boston Massacre.

Faneuil Hall, where Candidate John F. Kennedy concluded the last television appearance of his presidential campaign, was finished in 1742, burned in 1761, rebuilt in 1763, and enlarged —by Bulfinch, naturally—in 1805. Protests against the Stamp Act were voiced in Faneuil Hall, and here Bostonians trooped to surrender their arms to the British. It was used as a theatre for the entertainment of British officers and as a banquet hall for President Washington. It is still the home of the Ancient and Honorable Artillery Company of Massachusetts, which occupies the top floor with its gun collection and its memories of duty with Miles Standish against the Indians, at the Boston Tea Party, with the Continental Army under Washington, and in the Mexican, Civil, and Spanish-American Wars. In deference to Peter Faneuil, the hall has always made room for a market on its first floor. The markets are all around the Hall, and each Friday and Saturday the pushcarts stretch for two city blocks offering fruit, flowers, meat, and the air of a European market.

Half a block away, down a narrow street, I found the Boston Stone, a landmark brought from England and originally used for grinding paint. A beery type who at the moment of my passing was using it for a prop, assured me that it was used to measure distances from Boston to outlying districts. It still came in handy for him, he said, especially on nights when, suffering from chronic inebriation, he could feel for it and know his domicile was just next door. Across the street, though not officially on the Freedom Trail, stands Boston's oldest building, which dates from 1660, and I guess I had better not omit Boston's oldest shoe store on Greek Square. Boston's newest bunions were beginning to rise by now, and we fell into the Union Oyster House to swill stout and watch the oyster shucker perform his art in the front window. In the little white booths the customers can worry a lobster or fish in the depths of a Narragansett Oyster Stew while ingesting all sorts of historical lore. On these very premises, Ebenezer Hancock, the paymaster of the Continental Army, had his headquarters and Isaiah Thomas published the *Massachusetts Spy*, whose motto was, "Open to All Parties But Influenced by None." On the second floor, and allegedly no fish story, lived the exiled Louis Philippe, teaching French to prominent Bostonians before returning to France to become its king.

In the city's North End, now an Italian quarter, lived the silversmith

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Hang a lantern aloft in the belfry arch
Of the North Church tower as a signal light,—
One, if by land, and two, if by sea;
And I on the opposite shore will be,
Ready to ride and spread the alarm
Through every Middlesex village and farm,
For the country folk to be up and to arm.
—Longfellow's "Paul Revere's Ride."

Paul Revere. His gray, wooden home, believed to have been built in the 1670s, still stands, complete, it is said, with some of its original furniture. Paul Revere lived in it from 1770 to 1800, and it was from here, masquerading as an Indian, that he left for the Boston Tea Party. It was his home when he embarked on his historic ride that April night of 1775. The Old North Church where the lanterns were hung to signal him as he stood on the opposite bank of the river stands now at the end of a mall which is decorated with his equestrian statue. Upon seeing the signals, the British charged the front door, but Revere's accomplices escaped through a window which is now bricked up.

The late afternoon sun cast a golden glow over Paul Revere's Mall, and its

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benches were crowded with Italo-Americans, most in fedoras but some still in the knitted caps favored by Ligurian fishermen. I bought a bag of *taralli,* which are egg biscuits flavored with pepper, and some small cakes breathing of licorice, the name of which even escaped the Italian baker. Thus fortified I strolled the mall, with its bronze tablets depicting the glories of the people of the North End in the furtherance of the Union. I circled the church where on Patriot's Day each year the lanterns are hung in the tower, but its doors were locked and I could only peer through the ground-floor window to see Washington's death mask, of which Lafayette remarked: "That is Washington as I knew him." Then, exhaling the *taralli* pepper, I walked the narrow street to the Copp's Hill Burying Ground, a strange oasis of trees, lawns, and ancient headstones surrounded by workaday Boston. As early as 1660 the Colonists began to climb the hill to bury their dead, but the land was not sacrosanct to the British, who a hundred years later brought up their heavy cannon to fire on Charlestown and Bunker Hill on the far side of the River Charles. Alongside Cotton Mather and alongside the earliest settlers of Boston lie the British officers who met their death on the alien fields of Bunker Hill fighting the American insurgents.

Pepper and a plethora of history cried out for refreshment, and we took it at the home of a friend who lives in a converted warehouse at the edge of the waterfront, where the view gives out on fishing boats draped with net and fretting seagulls and stone city all at once. We shook off the shrouds of Colonial America and drove down to Copley Square to register at Sheraton's handsome Plaza in quarters which, I was assured, had only recently been occupied by the royal head of Saudi Arabia. Then, having heard its praises warbled for so many years, we made off to Locke-Ober's, a restaurant which requires gentlemen, when escorted by ladies, to hie themselves to a second-floor room, an undistinguished salon at best. The Oysters Rockefeller came in a bed of rock salt, and the scrod, which is really young cod and which the management, or, for all I know, all of Boston, insists on spelling *schrod,* came flaky and white and quite edible. But for atmosphere I felt we should have returned to the creaky floors of the Union Oyster House where the stout runs in rivers and the oysters are piled high as the lanterns in the Old North Church. And with that I wandered back to the Sheraton Plaza to put my head where Saud put his, hoping that I would dream of Revere and Adams and Franklin and Hancock instead.

—Horace Sutton.

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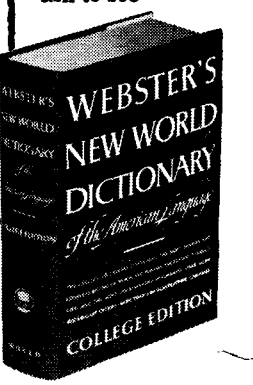

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Bedeviled Man of Affairs

By GRANVILLE HICKS

HIRAM HAYDN must be one of the most industrious men in all the annals of American literature. After holding a series of important editorial positions in several publishing houses, he is now a partner in Atheneum Publishers. Concurrently he has been editor of *The American Scholar*, and, until recently, he has taught a seminar in novel writing at the New School. While performing these multitudinous functions, he has managed to write a long, complex, and in many ways impressive novel, **"The Hands of Esau"** (Harper, $7.50), which is the first volume of a projected trilogy.

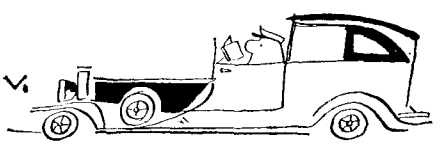
As has often been noted, the characteristic hero of contemporary fiction is a marginal figure in our civilization: a prep school kid such as Holden Caulfield in "The Catcher in the Rye," a rolling stone like Saul Bellow's Augie March, a baffled, hopeless youth like John Updike's Rabbit Engstrom, a man dedicated to failure such as Gordon Boyd in Wright Morris's "The Field of Vision," a criminal of sorts such as Frank Alpine in Bernard Malamud's "The Assistant." Haydn, however, is writing about a respectable and powerful individual, a high-ranking official in an influential foundation, liberal hero of a Congressional investigation, possible candidate for the governorship of Connecticut. There is, so far as I can see, no great virtue in writing about a subject of this sort, and there are serious risks; but, in view of the tendency in the other direction, it is interesting to see what Haydn has been able to do.

His hero is Walton Herrick, and the time is the summer of 1953, when Herrick is forty-five years old. It is a summer of crisis for him, since his wife—his third—leaves him, taking the children to her father's home on Martha's Vineyard. Simultaneously he is embroiled with his superiors at the foundation over the appointment of a man who is, as everyone agrees, both competent and a loyal American but who might, in that McCarthyite era, bring the foundation into disrepute because of unwise affiliations in the distant past. And to complicate Herrick's situation, a local politician wants to run him for governor.

What Haydn has tried to do is to show us Walton Herrick in his full complexity, how he happens to be facing these particular dilemmas and why he solves them, or fails to solve them, as he does; and this is what makes the book such a large and ambitious enterprise. We have, to begin with, an almost day-by-day account of Herrick's activities during several months in 1953. We have long passages about his grandparents and parents and a detailed record of his childhood and his college years. We also have a self-analytical journal that he keeps during this critical period, the journal of a friend, letters and reports, and a variety of other pseudo-documentary materials. This is an attempt at analysis of the deepest kind.

It is a question whether a novelist can write a deep analysis of anybody but himself, and Haydn makes no effort to conceal the fact that Herrick is his alter ego. He quotes from "Who's Who": "Herrick, Walton, found.exec., author; b. Cleveland, Ohio, Nov. 3, 1907; s. William and Marcia (Nicholson) H; A.B., Amherst Coll., 1928; M.A., Western Reserve U., 1930; Ph.D., Columbia, 1935." His own biography reads: "Haydn, Hiram, editor, author; b. Cleveland, Ohio, Nov. 3, 1907; s. Howell Merriman and Mary (Olmstead) H; A.B. Amherst Coll., 1928; A.M., Western Reserve U., 1938; Ph.D., Columbia, 1942." It will be noticed that the dates of the advanced degrees have been altered, and from this point on the sketches naturally diverge, but the conclusion to be drawn is obvious: at least to his graduation from Amherst the hero is to be closely identified with his creator, probably ancestors and all. About the proportions of fact and fiction in the 1953 sections one has to speak more cautiously.

Many of the world's great novels are more or less autobiographical, and some of the greatest—for instance, "Portrait of the Artist as a Young Man" and "Remembrance of Things Past"—are just as frankly so as "The Hands of Esau." The question, of course, is whether the author is able to create something that stands by itself as a work of art. An autobiography, to be sure, may be a work of art, but in its own special way. The way of the novelist is freer, and we measure his success by the use he makes of his freedom.



Haydn has used his freedom to show us Herrick from both inside and outside, and if he has failed at some points, he has succeeded in indicating that this is a character of the highest complexity. At one point Herrick is referred to as "a set of Siamese quintuplets," and that is perhaps a simplification. Because he hates and fears the destructive side—or sides—of his nature, he tries to explore the mysteries of his personality, but, although he makes significant discoveries, he is still in anguish when the novel ends. Although its hero is a man of affairs, this, too, is a novel about alienation.

The more we know about Herrick, the easier it is to call him a neurotic, but Haydn will not let us take that comfortable way out. One of Haydn's devices is a sort of running commentary by an "Eye." Eye says: "Walton Herrick is not unusual. Not any more. He may be unique, like everybody else, as the old cliché runs, but not unusual. He's not even on the periphery of functioning human beings today; he's well into the crowd—sometimes ahead of it." And this is true in terms of the novel, for one character after another is shown to have his private devils. Herrick is representative just because he is rent by conflicts, driven by demonic forces, frenetically in search of his identity.

IN a book like this that tries to tell us everything, there are almost bound to be arid stretches, and though Haydn sustains his tone remarkably well on the whole, some passages, particularly in the account of Herrick's college career, seem flat and commonplace. In the same way the dialogue sometimes lapses from its usual liveliness and verisimilitude into heavy exposition. And not all the characters are as full-bodied as one could wish; for instance, Herrick's wife, Julie, is shadowy.

It is also true that the book is inconclusive and leaves many loose ends, but that, as Haydn explains, is because it is part of a trilogy. Yet as it stands it is a novel in which I take great satisfaction. Whatever its faults, it gives us a man of our times, a central figure and a representative one, and at the same time it presents a large segment of American life, past and present. In so far as it is autobiographical, and that must be pretty far, it is a bold, resourceful, sometimes magnificent assault on the inner fortresses of the self.

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Hiram Haydn: "No writer wants to be stripped naked."

THE AUTHOR: "All art, novel-writing included, is juxtaposition. My students at The New School," Hiram Haydn recalled during a coffee-break this week, "grumbled constantly because I made them read their chapters in sequence, when what they really wanted to do was let the class hear only their best ones." The tall, bespectacled, chain-smoking writer admitted that in "Esau" the problem of juxtaposition was agonizing. "I completed each section separately, then experimented with sequence. An early version began with the Family Pew section, another with Herrick's boyhood. The book took four or five different shapes before the present one.

"Ideally a book should unfold slowly. Malraux is about the only writer I know of who used a shock opener successfully (in 'Man's Fate')." But doesn't "Esau" begin with a shocker? "Yes, I broke my own rule, didn't I? I'm not at all sure that I should have." The "deep past" portions of "Esau" are as closely autobiographical as he could make them—"However, in writing the 1953 sections, which take up half the book," Haydn stressed, "I went to enormous pains not to identify myself, my wife, children, friends, and relatives. I have *not* been married three times, *never* testified at a Congressional hearing. But the book is *emotionally* autobiographical all the way through."

Well, then, what about Walton Herrick's statement at age forty-five: "How I suddenly long to not relive, but *live* my life!" "It would be exhibitionistic of me to answer that directly, but I will say this: I think of Herrick as combining courage and pigheadedness, precision and recklessness. I agree with some of his opinions, disagree with others."

Does the increasing number of king-sized books, trilogies, and quartets indicate a trend? "Lord knows the physically big books are certainly doing well. There seems to be an obsession with the heroic, a confusion about the relation between size and value. Frankly, I had hoped my book would be half the size. I don't think a book has to be enormous to be great. The new Reynolds Price ["A Long and Happy Life," 195 pages] is a perfect example of what I mean. But then, Price has the gift of objectivity, of exquisite, marvelous honesty. What I miss in most writers is depth of feeling, insight, and candor. Almost every writer I've edited says the censor in him goes to work at crucial points. No writer wants to be stripped naked.

"It is somehow easier for me to be objective when I edit than when I read or write. It is harder to approach novel-writing objectively because one has to deal with emotions and ideas outside the frame of experience."

Any difficulty in switching gears from writer to editor? "None at all. In fact, my best stretch of writing was the first two years at Atheneum, when I carried a mighty editing load. It was a dream of a schedule: editing in the morning, writing on 'Esau' in the afternoon. Actually, whatever good I am as an editor is because I'm a writer. The editor's job is to grasp the writer's intent—not to superimpose his own ideas on the writer. An editor who is deeply involved in his own writing isn't as likely to be tempted to do this." He paused and smiled winningly: "Please try to explain this with tonal honesty. I don't want to sound pompous."

Had he been submissive to editing by Harper's, and why was the book not published by Atheneum? "In the first place, I signed the contract back in 1958 when Mike Bessie was still at Harper's. A clause stipulated that Mike was to be my editor and that should he leave Harper's I was to be released. You know what happened. A year later Pat Knopf, Mike, and I formed Atheneum. I met Cass Canfield on the street a few days after the announcement. His hello had a worried ring. He asked me if I wanted out of the contract. My answer was conditional. I'd stay with Harper's if Cass would be my editor.

"And so in a sense 'Esau' had three editors. Mike helped with first drafts as early as 1952. Later he came out and worked with me on week ends. Both Cass and his wife read and reread the manuscript. I used all but one of their suggestions. . . . No, *ma'am*, I did not write it with Hollywood in mind! I'm dead against made-to-order writing."

With so many smaller firms merging, has it been difficult to keep Atheneum on keel? "There are lots of reasons why the answer is 'no.' We have no backlist, for one thing. Our line of quality children's books starts this fall. We've signed new contracts with Harvard and Princeton presses which give us first crack for paperback publication. We're running 50 per cent nonfiction—look what Teddy White's 'The Making of a President' has done! We've got pipelines into places where you discover exciting new writers: Mike has just taken over my classes at The New School; we're in touch with writers' workshops in places like the University of North Carolina and Duke, to name but two." Why, we asked parenthetically, is the South producing more fine novelists than other regions? Haydn took a while to answer. "Maybe it's that the human juice runs more freely down there. Too, the tradition of defeat is embedded in every Southerner. He may be trying harder to prove himself."

—Mary Kersey Harvey.

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The Vatican and Religious Amity

In an effort to unify the schisms of Christianity, the Vatican has been moving in the direction of strengthened relations with other faiths. Increased amity between Protestants and Catholics is also evident in numerous recent books. Perhaps the most galvanic is by a professor in the Catholic Theology Faculty of the University of Tübingen—Hans Küng—whose study, "The Council, Reform and Reunion," is analyzed here by Henry P. Van Dusen, president of Union Theological Seminary and a member of the editorial board of Ecumenical Review. Other works by Catholics are considered by Carl Hermann Voss, minister of the New England Congregational Church in Saratoga Springs, N.Y. And, conversely, Protestant contributions to the ecumenical dialogue are viewed by a Catholic professor of dogmatic theology at West Baden College, West Baden Springs, Ind., John A. Hardon, S.J., who wrote "Protestant Churches of America."

1. The Catholic Approach to Amity

By CARL HERMANN VOSS

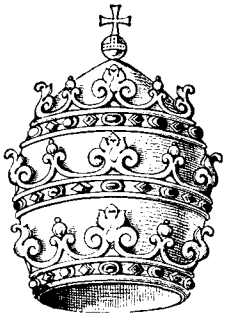
IN THE seventeenth century John Saltmarsh, Protestant mystic of Yorkshire, lamented to an opponent, "My truth is as dark to thee as thy truth is dark to me until the Lord enlightens all our understanding." In this second half of the twentieth century Roman Catholics and Protestants seem intent on trying to dispel darkness and to enlighten each other on the merits and tenets of their respective faiths.

Valerian Cardinal Gracias, Archbishop of Bombay, regrets that "Catholic theologians, with some notable exceptions, have as a rule been very negative and polemical in their approach, especially to Protestants." If we are to judge by recent Roman Catholic publications, their theologians are now much more positive in approach and irenic in spirit.

Roman Catholics are in these days aware of the significance of the Ecumenical Council Vatican II, to be convoked by Pope John XXIII on October 11, 1962. They sense the keen interest shown by non-Catholic Christians in preliminary plans and the invitations for "observers" from Eastern Orthodox and Protestant churches. They have read of the cordial reception by the Pope in 1961 of such distinguished visitors as the Archbishop of Canterbury and the Presiding Bishop of the U.S. Protestant Episcopal Church. They have heard about the presence of the Vatican's official observers in New Delhi at the World Council of Churches sessions last November.

These developments are a far cry from the First Vatican Council of 1869. At that time Protestants refused to allow even unofficial observers to attend. In 1910, when Protestants assembled in Edinburgh for the pioneering ecumenical gathering of the World Missionary Conference, many delegates reacted with hostility to Rome, recalling admonitions of previous generations to "lift up a standard against papal and prelatical arrogance."

By 1919 some of the Protestant leaders relented and visited the Vatican with an invitation to a projected Conference on Faith and Order. Pope Benedict XV and Cardinal Gaspari greeted the delegation with genuine friendliness but firmly rejected their invitation "to all Christian Communions." On leaving the audience chamber, the Protestants were handed a written statement:



Tiara.

> The Holy Father, after having thanked them for their visit, stated that as successor of St. Peter and Vicar of Christ he had no greater desire than that there should be one fold and one Shepherd. His Holiness added that the teaching and practice of the Roman Catholic Church regarding the unity of the visible Church of Christ was well known to everybody and therefore it would not be possible for the Catholic Church to take part in such a Congress as the one proposed. His Holiness, however, by no means wishes to disapprove of the Congress in question for those who are not in union with the Chair of Peter; on the contrary, he earnestly desires and prays that, if the Congress is practicable, those who take part in it may, by the Grace of God, see the light and become reunited with the visible Head of the Church, by whom they will be received with open arms.

The Congress was indeed practicable, for it was held in Stockholm in 1925. Yet neither it nor any subsequent meeting of Protestants has shown a disposition to reunite with Rome. There has, however, been a more amicable attitude on both sides; and requests for a discussion of possible bases for unity are increasing in number and earnestness. Witness the profusion of books by Roman Catholic authors and publishers. With clarity and candor they present the rudiments of their faith but without animus against Protestantism.

In **"Christianity in Conflict: A Catholic View of Protestantism"** (Newman, $4.50), John A. Hardon of West Baden College deplores the fragmentation of Protestantism, its infinite variations of doctrine, the ambiguities on church and state relations, and "the slippery theology of the World Council of Churches." He characterizes Protestant activities in Latin America as "competition whose principles are alien to Christian charity," but his presentation is generally conciliatory and friendly.

With the scholarship one has come to expect of him, Gustave Weigel of Woodstock College writes an excellent seventy-two-page booklet, **"A Catholic Primer on the Ecumenical Movement"** (Newman, 95¢). Realistically he points to grave difficulties facing any attempt for "reunion."

Equally cautious but more hopeful, Lorenz Jaeger, the Archbishop of Paderborn, discusses **"The Ecumenical Council, the Church and Christendom"** (Kenedy, $3.95). As a member of the

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Preparatory Commission for the Second Vatican Council, he devotes two-thirds of the book to a historical survey of the sixteen centuries since the first Ecumenical Council in Nicea in 325 A.D. He concludes with an outline of the Pope's preparations for the October 1962 Council and an assessment of the spiritual condition of Christendom today.

In a thoughtful work, **"Two Centuries of Ecumenism"** (Fides, $4.95), George H. Tavard of Mount Mercy College in Pittsburgh gives important background information and then distills his thinking in a fifty-nine-page monograph, **"Protestant Hopes and the Catholic Responsibility"** (Fides, 75¢):

> It is one of the few times in the history of the modern Church, that non-Catholic Christians have been invited to study the problems of Christian unity without being also told that the problem would be solved if they became Roman Catholic there and then. This is of ecumenical importance. For it shows a growing respect, on the part of the Catholic leadership, of the religious conscience of non-Catholic Christians. This conscience tells them to seek for unity. Yet it also tells them that their communities would lose some of the values that they have preserved over the centuries if they now return to Roman unity. To Catholic eyes this is a paradox. Yet we should respect it in so far as this paradox is inseparable from the religious substance of Protestant life. We hope that it is only a provisional paradox, which time, patience and Christian love will resolve. But as long as it is existentially meaningful for our Protestant brethren we should respectfully suspend judgment concerning the Protestant conscience in its opposition to Rome. Rather than invite them to join us, which would be meaningless for them, Pope John XXIII has invited them to search for unity. This is the ecumenical attitude at its best.

In a detailed survey of theological and liturgical aspects, **"Approaches to Christian Unity"** (Helicon, $4.50), C.-J. Dumont underscores the reasurance that must be given the "separated brethren . . . that our longing for unity and our efforts to promote it have no other aim than the carrying out of God's will."

All these books, written by eminent Roman Catholics, exhibit nothing but good will. Often *philia* approaches *agape*, as fraternal respect of dissidents for each other merges into an interaction of mind and spirit.

In three books of dialogues between Catholics and Protestants there is not merely an amiable series of conversations; there are clear, forthright confrontations: Aware of the differences dividing them, Jean Bosc, Jean Guitton, and Jean Danielou present **"The Catholic-Protestant Dialogue"** (Helicon, $3.50). They desire a union of the churches for the sake of spiritual advance, not political gain or ecclesiastical power, and in their separate chapters retain the spontaneity of the talks.

They lack, however, the logical development of the exchange of letters in **"Catholics and Protestants: Separated Brothers"** (Newman, $3.95), by Leon Christiani, professor at the Catholic Institute at Lyons, and Jean Rilliet, pastor of the French Parish in Zurich. These two men, scarcely acquaintances at the beginning of the correspondence but fast friends at its completion, reveal a profound regard for each other's confession and reflect a relentless search for truth in a spirit far transcending the sentimental "tolerance" so characteristic of a Brotherhood Event in American life.

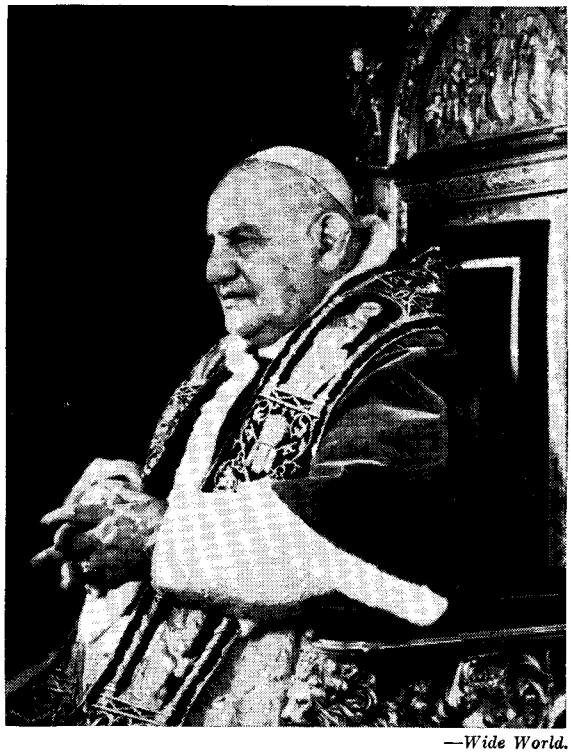
Even more searching is **"The Unfinished Reformation"** (Fides, $4.95), in which a Roman Catholic publisher gathers the reactions of five Lutheran pastors to the "Twelve Theses" of the *Sammlung*, an association in Germany of Evangelical men and women, both clergy and laity. Prefaced by a sympathetic foreword from John P. Dolan of Notre Dame, the five Protestants—Hans Asmussen, Ernst Fincke, Max Lackmann, Wolfgang Lehmann, and Richard Baumann—admit that "the teachings of the Reformation . . . are heavily weighted by misjudgments on both sides and only in proportion as we take the question of truth thus seriously can we hope to overcome the differences between the Churches as well as those within Evangelical Christianity itself." To such Protestants and their Roman Catholic publisher, as well as the Roman Catholic authors in the preceding eight books, the fissure in Christendom is a scandal and a burden. Protestants and Roman Catholics may insist on beliefs and dogmas that inhere in the very traditions they represent, but if they cannot fuse the major segments of Christianity, they want at least to narrow the gap. They may agree to disagree, but they try to lessen the dissidence of dissent. To that end these books make a signal contribution.

2. The Protestant Approach to Amity

By JOHN A. HARDON, S.J.

BOOKS on the ecumenical movement by Protestant writers are a challenge to Catholic readers. They reflect a new spirit in Protestantism and prove, what needs proof nowadays, that the grace of God is more active than ever in the hearts of believing Christians. The average for the past decade has been about a dozen English titles, and the number is increasing annually. But more important than the size of output are the ideas this literature is projecting. The best single name for them is revolutionary, and the simplest description is the one given by William Temple in "The Church Looks Forward," published in Britain, but now out of print. He called them the "one great ground of hope for the coming days, this world-wide Christian fellowship," which now extends to all nations and holds the promise of reuniting a dismembered Christianity.

In the past two years the range of ecumenical literature has covered every phase of Christian unity, from historical surveys like Stephen C. Neill's **"Brothers of the Faith"** (Abingdon, $4.50) to specialized studies like W. Richey Hogg's **"One World One Mission"** (Friendship Press, $2.95), which examines the missionary outreach of the



—Wide World.

Official photograph of Pope John XXIII.

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unity movement. In between are essays and monographs, meditations and sermon aids, all directed to exploring the phenomenon of a divided Church that is painfully aware of its divisions, brands them a sin before God, and looks to the time when all Christians will become brothers in Christ.

The remarkable growth of ecumenical insight outdates some of the writings from even a decade ago, although a few authors still think of reunification mainly in terms of Protestantism. Henry P. Van Dusen, in **"One Great Ground of Hope"** (Westminster, $3.95), holds that "so long as Rome recognizes no other body bearing the name of Christian as a true Church and maintains a convinced and studied aloofness, there is no realistic prospect of participation by that church as a world body in ecumenical Christianity." However, these sentiments are an exception.

Most writers admit that any hope of Christian solidarity that ignores the "Mother Church of the West" is bound to be sterile. Gordon Rupp's **"Protestant Catholicity"** (British Book Centre, $1.50) is a hard-hitting analysis of the examination of conscience going on in Protestant circles, and shows that one of the main strands emerging from the effort is a greater respect for pre-Reformation theology. "The meaning of Reformation studies," he concludes, "is that the Church is not *Ecclesia Reformata*, as reformed once for all and needing never to be purged again, but *Ecclesia Reformanda*, always in reformation, always under the present, living, active role of Christ Himself, speaking by His Word, guiding by His spirit." He lines up nine areas of present conflict between Catholic and Protestant thought, which he urges both parties to evaluate, and suggests that Protestantism would not be untrue to its genius if it considered the other side.

IN their study of the causes of disunity, the analysts find that among Protestants generally the cleavage is less doctrinal than social and, at least in the United States, is being healed by the melting process of Americanization. **"The Social Sources of Church Unity,"** by Robert Lee (Abingdon, $4.50), thus examines the ecumenical movement in reverse. "Increase in church unity," according to Lee, "springs in considerable measure from the pressures of a growing cultural unity within American society. Social factors, which once primarily contributed to the proliferation of religious groups, have been transformed so as to encourage church unity, rather than divisiveness in contemporary American Protestantism. The reduction of religious differentiation stems partially from the erosion of social differences." Lee is quick to add that ecumenicity is more complex than a removal of social barriers and, if so conceived, organizations like the National Council of Churches would become a narcotic rather than a stimulant to further unification.

A balanced picture of the ecumenical scene reveals an awareness of disruptive forces that run as deep as the spirit of man. Far below the superficial differences of race and social stratification is the conflict of opposing theologies. Any refusal to take these into account could only mean, in the words of Dietrich Bonhoeffer, that "we are not engaged in a common spiritual enterprise with common assumptions as to its meaning," but in a purely utilitarian effort of practical church politics.

Europeans are especially conscious of the temptation to avoid the basic issues. Visser't Hooft, secretary general of the World Council of Churches, never tires of insisting on this danger. His **"Pressure of Our Common Calling"** (Doubleday, $2.50) lays bare the folly of supposing that anything approaching the unity desired by Christ is possible without building on dogmatic foundations. "We need a theology of the ecumenical movement because a Christian movement without theology is like a ship without a rudder." It is at the mercy of the shifting winds of prejudice and personal fancy.

Two kinds of ecumenical theology are wanted: one to serve the immediate needs of external cooperation, and another for the long-range view of working towards internal and organic union. The first is frankly pragmatic and genuinely useful, but the hazard is that churchmen may want to stop there. "A consensus about social action," Visser't Hooft warns, "combined with a moratorium on theological and doctrinal discussion leads easily to the conclusion that the churches have done enough when they have established cooperative relationships. But that is a false conclusion. For unity in Christ is unity in the deepest convictions and unity which embraces all of life." The goal of true ecumenism can be nothing less than "a comprehensive fellowship which embraces faith and life, doctrine and service," as demanded by the New Testament.

Meanwhile, a practical method of acting as though internal union were achieved has been a valuable tool, which Visser't Hooft defends on the score that unless the churches had *pro tem* set aside creedal differences and acted in concert along social lines, they would never have come together to discuss, let alone solve, their internal discord. No doubt this policy left itself open to the charge of doctrinal relativism, but it was worth the risk and brought out the hidden fact of how much the churches had in common on which they could build.

The building program is the present stage of the ecumenical movement, whose main function now is to discover what kind of spiritual unity Christ wants and then, with His help, to give it visible expression. Some would reduce the creedal substratum to the vanishing point; Winfred Garrison, for instance, advocates a united church that grants "complete liberty" within itself for every viewpoint on doctrine and worship that any group may interpret as Christian. Others are more demanding. Samuel McCrea Cavert holds that profound religious convictions are "essential to any vertebrate Christian community," but even he feels that "no intellectual formulation is ever the real basis of unity in the church." True unity lies at a much deeper level, in the experience of finding that God meets us in Christ and in our response to Him in trust.

BEYOND these general norms, few venture to spell out either the convictions or their formulation, while sensing that precisely here is the heart of the problem. Churchly unity, Hooft repeats, means unity in those things that are indispensable for the life of the Church: the common faith, the common ministry, the common life in each place where the Church is planted.

This is the ideal, and it is still far away. "None of us has a clear blueprint for a united Church," Lesslie Newbigin confesses in **"Is Christ Divided?"** (Eerdmans, $1.25). "We have to ask the Holy Spirit Himself to show us in our own day what visible forms of unity He wills for us. But we have to ask—with penitence and faith." While people continue to boast of their distinctive leaders and doctrines and forms of spiritual life, while they continue to add other names to the One Name, and are not content simply to be called Christians, they come under the Scriptural judgment that they are "not spiritual but carnal." Only a Protestant writing for Protestants could be so incisive, and expect them to be so humble as to profit from his words.

There is a credit and a debit side to ecumenical literature. A disappointing feature is the failure to see, except dimly, the primacy of the intellect in Christianity. "Faith gives substance to our hopes" because it "makes us certain of realities we do not see." Unless I believe with conviction in the objective truths communicated by God, and know that I know what He revealed, what assurance do I have that

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From "Dutch Drawings and Prints" (Abrams)

"Preaching in the Fields," by Richard N. Roland Holst, 1892.

When the Letter Replaces the Spirit

"The Council, Reform and Reunion," by Hans Küng, *translated by Cecily Hastings (Sheed & Ward. 188 pp. $3.95), asserts that any fruition from the forthcoming Ecumenical Council will be seeded in the Catholic Church's recognizing and correcting her shortcomings.*

By HENRY P. VAN DUSEN

THIS is the ablest, boldest, most honest, and, above all, the most valuable study of Roman Catholicism written by a Roman Catholic in our day. It combines in an amazing degree fully informed and authoritative scholarship, fearless and utter fidelity to truth, grace of presentation which can proceed only from uncommon beauty of spirit, and a devoutness so intrinsic, so authentic that it dares to expose all that outrages and negates that genuine piety.

The occasion is the forthcoming Ecumenical Council; the single theme that dominates the volume is suggested in its title: there can be no possibility of reunion between the Church of Rome and her "separated brethren" that is not preceded by radical reform of Catholicism at its center and throughout its length and breadth, no fruitful discussion of the possibilities and conditions of reunion that has not first faced the necessity for such reform. In this sweeping, chastening contention, Hans Küng believes that he speaks for the Holy Father himself: "The reunion of separated Christians, as conceived by John XXIII, is bound up with a renewal within the Catholic Church to which the coming Council is to make an essential contribution."

No informed, fair-minded non-Catholic has formulated an indictment of contemporary Catholicism of comparable sweep and depth and truth. In Professor Küng's view, the shortcomings of the Church have arisen partly because the Church exists within the world, and the world has penetrated the Church.

> The Jewish world . . . brought to the Church . . . a nationalistic narrowness and an externalized piety of good works and the Law. The Greek world . . . brought a measure of intellectualized rationalization, of exaggerated speculation and sterilely conceptual mysticism, an over-anthropocentric doctrine of grace and a dualism which made an enemy of matter and the body. The Roman world . . . brought power politics and authoritarian traditionalism, formalism and legalism both in theory and in practice. The Germanic world . . . brought misty subjectivism and anarchical caprice, crude superstition, undisciplined mysticism and sectarianism—a process of deformation . . . to the point where it solidifies into heresy.

And all this stands face to face with a world where, although "interest in religion in general is today on the increase, adherence to the Church is still on the decline. . . . What really exasperates the modern man . . . is the lack of any openness among the Church's leaders, at every level, towards new problems and insights, new forms and values; their narrowness, their procrastination. . . . We have defended the good with evil weapons; we have defended the indefensible. . . . Thus we have the world within the Church."

> It is there [continues Professor Küng] when piety gives way to external Church practices; the care of souls to ecclesiastical administration; the Pope and bishops to bureaucracy; the

(*Continued on page* 45)

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Why do I hear waves?

● Is it an echo? Is it the wind? What makes the shell roar? It never stops. Why? Why do I hear waves?

By wondering, he discovers wonders. It is the way of a child. And it is the way of some men. Too few, sadly, for in many grownups the urge to ask why is often smothered by a belief that all is known.

Yet tomorrow's wonders can only be discovered by men and women who *do* keep wondering and asking why. Their kind, to grow, often needs help.

Toward that end, Shell gives broad support to education. It provides scholarships for outstanding students and makes research grants to colleges and universities. Unique Shell Merit Fellowships are given to encourage science teachers seeking better ways to train young minds.

Out of programs like these come men and women who grow and learn, yet remain as curious as children. We see many of them at work in Shell Research. They know a great deal about atoms, about the depths of the earth, and the far reaches of space. But they keep right on asking new questions, discovering new answers.

A skid-resistant road surface makes highway curves safer because someone asked *why*. Chemicals that help farmers grow better crops are available because someone asked *why*. So are new plastics that can withstand great heat, and, of course, better gasolines and motor oils for your car.

And still the probing, seeking, questioning goes on. Why can't more diseases be fully conquered? Why need any in the world know hunger?

Why is a child. *Why* is Shell Research.

Next time you see the sign of the Shell, let it remind you of the search that never ends. It is the search for excellence, for new ideas, new products and new ways to serve you better.

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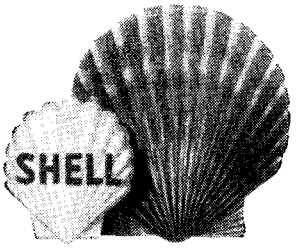

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FICTION

Definitions of Love

"Dearly Beloved," by Anne Morrow Lindbergh *(Harcourt, Brace & World. 202 pp. $3.95), speaks to the American woman of middle years who laments the loss of purpose and romance. The biographer of Virginia Woolf, Aileen Pippett regularly covers fiction for SR.*

BY AILEEN PIPPETT

YOU ARE invited to a wedding, one summer afternoon, in a lovely New England home. The bride's mother, Deborah, is an outwardly serene hostess but really overwrought and fearful. The guests chatter; the usual banalities. Musicians strike up and the tension of waiting is relieved. The "Wedding March" sounds: or is it the "Mephisto Waltz"? "Wedding—marriage—hell," thinks Deborah in sudden panic. But her own marriage was perfect (or was it?), and Sally and Mark will surely be happy, for they are deeply in love. Only, what is love?

As the service proceeds, many different answers are silently given. A psychiatrist with a frigid wife thinks

first of sex, but decides true satisfaction lies in helping his patients. An aged spinster finds love in friendship and teaching children. A bridesmaid eagerly awaits romance, confident she can avoid the mistakes of her divorced parents, while her remarried mother affirms the reality of a union based not on passion but on understanding. The groom's mother, unhappy in love and marriage, rejects divorce from her dissolute, neurotic husband for the sake of her children. The best man is French; he feels an outsider in American homes, but in music he hears the universal language of all mankind. His uncle, longing for the return of his wife from a visit to France, imagines himself describing the wedding to her, and thus makes contact with the company; he knows that love is communication and sharing. The bride's grandfather has discovered in care for his helplessly paralyzed wife that love is service. Both these men see human love as a bridge to God.

Deborah's waking from her nightmare of death comes when Sally and Mark, radiant with joy, lead the way back down the aisle. At supper all goes well; she feels in the stream of life, is at last in touch with her husband. As the toast is drunk, Mark's mother too has her moment of revelation: in all love lies "the possibility of a creative act."

Anne Lindbergh uses each of these stories of tangled lives to speak directly and hopefully to the thousands of American women who feel frustrated in their middle years, when the glamour of romance and the dreams of achievement have faded, their children are grown up and independent, marriage is boring, and the future holds no clear purpose. The religious element is strong, never dogmatically rigid but expressed in terms of acceptance, understanding, sharing, and service. None of the definitions of love are new; saints, sages, and poets have declared them in different words from time immemorial. Face your failures but never despair. The frantic search for happiness ends in a desert, but the humblest gift of your self to others leads to the source of life itself.

This is not a great book as a work of art, though technically skilfull, with dramatic moments and vivid scenes. It is undoubtedly a sincere effort to state basic truths simply, and is therefore in a sense invaluable.

The Unbearable Moment

"Dearly beloved, we are gathered together. . . ."

This was the gathering point. All the strands were drawn together at this moment, pulled taut, tied in a knot of supreme tension. This was the unbearable moment. One of those crossroads of life where the past and the future meet and fuse in one incandescent focus of the present, too much for the human crucible to bear. Moments like this demand a frame of formality, old and immutable as graven stone, beautiful and worn as stone, cold as stone. But even in stone, the moment is overwhelming.

Through the cleft of the present rush the swollen streams of the past; a tidal wave, rising, surging, flooding the gap of the now. Will it break? Will it overrun the steep walls of the immediate? Not only time converges here, but human life and emotion and personality. The wasp-waisted instant is only one lens for rays of past and future. Human genes, human hates, loves, and histories, human mistakes and hopes and memories, converge through each human frame at a wedding. Will it crack? Will it split—the frail lens of the individual?

In a blind instinct of self-preservation, some of the wedding party shield themselves against the intense rays of the moment. Too much to bear (for John, for Albert, for Henrietta, for Harriet). Too strong a current to let flow through them, exposing and shattering them—they, the strong, the armored, the invulnerable. Block it; bandage the eyes; plug the ears; hold the heart. Let nothing seep in. Caulk up the cracks; bar the door; close the blinds. Batten down everything, and it will pass (for John, for Albert, for Henrietta, for Harriet). This is the unbearable moment, but it will pass. Thank God, it will pass, and everything will be the same again.

—From the book.

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Father Gambles, Mother Screams

"Steps in Darkness," by Krishna Baldev Vaid, *translated by the author (Orion. 150 pp. $3.50), narrates the search of a small boy for security, love, and peace in pre-partition India. Burton Raffel, whose poems and fiction have appeared in leading magazines, is a student and translator of Indonesian poetry.*

By BURTON RAFFEL

THIS is an extraordinary novel. Its ingredients are deceptively simple, its point of view delicately subtle: a small boy lives through a succession of days and events, his grandmother comes and goes, his father gambles, his mother talks and screams, talks and screams, on and on. His older sister flirts, rather desperately, with a sickeningly neurotic potential husband; his grandmother dies, his father goes off on a binge. The boy is beaten in school; he is befriended in school. The steps of the novel's title are his search for some security, some stable, reasonable love and peace in a world which, for him, happens to be pre-partition urban India, poor and awesomely miserable. India, and his own largely unrelieved search, are the darkness. At the end of the book the boy, called only Beero in these packed, intense pages, is a little older, no happier, and no more precisely aware of why the darkness is so nearly universal and so pressingly hard to endure:

> He understands her a bit but not completely. On the whole he likes her when she talks like this. Why can't she always talk like this? He feels a thickness in his throat. . . . "How can I tell you, Beero, you'll understand everything when you grow up, and then you'll see . . ."
>
> I understand everything even now. What more is there to understand!

Everyone in the novel—and the cast is a large one—is touched with vividly recreated existence, from Granny, "cramped and withered, her knees touching her chin, swaddled in a dirty quilt," to his sister's friend, Paro, "three times as tall as he . . . barefooted, bareheaded, plump, scratching her armpits, her hair tangled."

The portrayal of highly individual characters, and, indeed, realism in general, came late to Hindi fiction; it has been less than a hundred years since storytelling began to emerge from the old patterns of archetypal, mythological, romantic, and courtly narrative. Contact with the West was the catalyst, and at first the realism was stiff and heavy-handed, laid on by intellectually convinced but artistically uncomfortable hands. But this first novel must be evaluated, it seems to me, with the best fiction in any language. Even comparison with that fine trio of films "Pather Panchali" *et al.* suggests a narrower compass and reach than Mr. Vaid (a Harvard Ph.D. and author of a book on Henry James) here shows. Indeed, it was the great nineteenth-century Russians of whom I was constantly reminded, both for the depth and almost casual accuracy of insight and for the stunning juxtapositions. Several pages, for example, show the bullying schoolmaster exposed, and then conclude with him bellowing for his hookah. The child sent to fetch it returns with this earthy reply, which beautifully dissolves the entire scene:

> "Sir, your wife says 'Take away the hookah if you like but are you going to use ass-droppings for tobacco?' "

"Steps in Darkness" is a triumph of such contrasts—pungency set against wistfulness, strident unhappiness set against hope and the highest truth of all, the fact of continued existence. The vitality of Mr. Vaid's novel is not uniquely Hindi or even Indian, but quite simply as universal as its theme, and just as compelling.

—*From Indian Miniatures, (N.Y. Graphic Society).*

"Radha, Krishna's Cowgirl Love" by Rajasthan (Kishangarh), c. 1770.

BE IT EVER SO HUMBLE: Mr. Biswas always has a house to live in, whether it's the hovel of his high-caste but wretchedly poor father, the fortress-like habitation of Mrs. Tulsi and her swarming offspring, the grocery at the Chase, in Green Vale, Shorthills, or Port of Spain itself. But what he wants —so pathetically, so fondly—is a house of his own, without relatives underfoot.

"A House for Mr. Biswas," by V. S. Naipaul (McGraw-Hill, $5.95), set colorfully in Trinidad, recounts the frustrations, disappointments, and embarrassments that finally end when the touching hero gets a house of his own —a few years before he dies.

Christened Mohun, but addressed as Mr. Biswas even in childhood, he leads a life full of happenings and devoid of adventure. As a boy, he loses a calf in a mishap that brings about his father's death. He poses for a photo with the corpse propped up in the casket. He snitches some bananas. He learns to paint signs. For one happy hour he is wonderfully in love with pretty Shama, but marriage turns him into a henpecked husband who rarely rebels for the rest of his days. His wife's folks teach him to "insuranburn" the store that is driving him into debt, but the collection of a little insurance doesn't instill in him any aptitude for getting rich. Though he is a newspaper writer during his last years, his lurid and innocently hilarious feature stories do not lead to a journalistic career; and when he has to retire because of sickness, his paper commemorates the final break with the promise of a free daily paper for three months. He dies trying to act like a contented home-owner, even though his tumbledown place, badly needing repairs, is heavily mortgaged.

There's a fine smooth flow to this story. The new lamp posts, the buses replacing trolleys, the growing rose trees, the whitewash becoming dust, the theft of the bicycle bell, the purchase of a Slumberking bed—of such little things is it made. The characters in the book are engagingly little, too, all oddballs, full of quirks, cousins perhaps to the peculiar creatures inhabiting the Egypt of P. H. Newby's novels. Poor Mr. Biswas's failings in Trinidad are his successes in these savory pages.

—W. G. ROGERS.

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PERSONAL HISTORY

SCAP and the Prime Minister

"The Yoshida Memoirs," by Shigeru Yoshida, *translated by Kenichi Yoshida (Houghton Mifflin. 305 pp. $5.50), recalls the men, policies, and events in Japan from 1946-55. Chitoshi Yanaga is professor of political science at Yale.*

By CHITOSHI YANAGA

THIS is a carefully written and interesting eyewitness account of Japan's crucial postwar decade by a man who had a direct though perhaps at times not dominant hand in the shaping of policies and events.

Having spent his entire adult life as a career diplomat, Shigeru Yoshida was quite inexperienced in the ways of politics when, by the most fortuitous circumstances, he suddenly found himself thrust into the Liberal Party's presidency and with it the country's premiership, neither of which he had sought. By this time his bureaucratic "upbringing" had developed into the strong-mindedness that earned for him the widely disseminated epithet "One Man Yoshida." Nevertheless, of the three former diplomats who served as prime ministers during the period of Allied military occupation, Mr. Yoshida was the most durable.

At that time the primary function of the Japanese government was reduced to the execution of directives by the Supreme Command for the Allied Powers, and legislative activity was restricted almost entirely to enacting measures in accordance with the wishes of SCAP. The government became simply an administrative agency, in which the need for close relationship between Cabinet and the political groups was virtually eliminated.

Yoshida recalls that the first Cabinet he formed in May 1946 did not accomplish anything tangible enough to merit recording in detail. He says that it remained completely in the dark concerning the intentions of the Allied Powers and that it led a sort of hand-to-mouth existence. Yet, it was during the first Yoshida government that the new Constitution was adopted, educational reform was instituted, women were given the franchise, and agrarian land reform was carried out. It was also under Prime Minister Yoshida that the nation regained sovereignty and started on its way toward unprecedented economic growth. His foreign policy was based on the firm conviction that Japan's destiny lay with the democratic nations of the West; he was determined not to let Japan fall into the tragic error of the 1930s, when she diverged from her normal course of diplomacy and parted company with her natural allies.

In retrospect, the ex-Premier sees that it was General MacArthur's attitude—namely the respect and understanding he showed towards the throne and his decision to absolve the Emperor from any connection with war crimes—that, more than any other single factor, made the Occupation a historical success. Mr. Yoshida is convinced that "had the Soviet forces been permitted to enter Hokkaido there can be no doubt that Hokkaido would today have been another East Germany or North Korea and Japan would have been divided." "For preventing this," he says, "if for nothing else, the Japanese people have abundant reason to be grateful to General MacArthur."

—*Wide World.*

Shigeru Yoshida at his summer home in the mountains of Hakone, near Tokyo.

However, Mr. Yoshida points out that the Allies blundered badly in overestimating Japan's military strength, causing the United States to pay the high price demanded by Stalin at the Yalta Conference for the Soviet Union's entry into the war against Japan, and he notes that the Allied Powers also fell for the ultranationalist propaganda that Japan was unbeatable, that her surrender without last-ditch, bitter fighting was unthinkable. He accuses General MacArthur's headquarters of having been not only soft towards the Japanese Communists but of having given them almost favored treatment. In Yoshida's opinion, the purge was carried out to excess, and some of the policies put into effect were unwise, as for example, the complete demilitarization of the country, the war crimes trials, the disbanding of all ultranationalistic organizations, prohibition of ultranationalistic education and propaganda, and the disestablishment of Shinto.

Mr. Yoshida reveals some facts heretofore not generally known: In the spring of 1945 the Navy was secretly considering a plan to begin peace negotiations with the Allied Powers through Great Britain. It was the sense of dire urgency that prompted MacArthur's GHQ to produce in the brief space of a week a model draft Constitution, which was believed to be the only way to insure the security of the throne against those who would abolish the institution of the emperor. He also discloses that, as early as the autumn of 1946, the Japanese government began compiling in English such data as would familiarize Washington with Japan's postwar political and economic problems. This was carefully planned to serve as a sort of briefing for the benefit of high policy-makers in Washington in anticipation of the peace treaty which was then still five years away.

In Mr. Yoshida's opinion the delay in concluding the treaty was to Japan's advantage; had it been signed shortly after the surrender, while hostile feelings were still strong, the terms would not have been so favorable to her. The Occupation itself was a boon to Japan, since SCAP not only saw the latter's difficult problems at firsthand but had to cope with them without delay. With the outbreak of the Korean War in 1950 Japan's problems merged with America's security concerns, and inevitably, though naturally, the United States became Japan's advocate.

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He Anticipated Radar and TV

"My Father, Marconi," by Degna Marconi *(McGraw-Hill. 311 pp. $7.50), is a frank portrait of the intensely creative but difficult and unhappy pioneer of radio. Carleton Mabee received the Pulitzer Prize for his biography of Samuel F. B. Morse. His latest book is "The Seaway Story."*

By CARLETON MABEE

BORN of an Italian father and a Scotch-Irish mother, Guglielmo Marconi grew up with a mixture of blue eyes and dark hair, courtesy and harshness, devotion to duty and thoughtlessness of people. As a boy he found delight in playing with electrical equipment. When his father, angered by what he considered a waste of time and materials, repeatedly destroyed his equipment, Marconi developed defenses which he kept all his life.

During his teens he was so incompetent a student that he was unable to matriculate at the University of Bologna. But in his attic he developed an experiment, based on Hertz's publications on electromagnetic waves, by which he sent a telegraph message without wires.

Gradually overcoming the opposition of most scientists, who believed that electromagnetic waves would not bend with the curvature of the earth, Marconi sent the first wireless message across the Atlantic, from Newfoundland to Cornwall, in 1901. At the age of twenty-seven, still boyish in appearance and temperament, he had become world-famous. What his daughter calls his "almost fanatical concentration" kept him pushing ahead with improvements which led him eventually to foresee the development of radar and television. As he said, "genius . . . is the gift of work continuously applied. That's all it is, as I have proved for myself." He sometimes rose at three A.M. and worked sixteen hours a day.

There were times when Marconi was uncertain of adequate income from his work—he once complained, "A man cannot live on glory alone"—but his critics were satisfied that he "never starved for more than five hours at a time." He continued his experiments in one wireless station after another, in Europe and in America, in warships loaned by various governments, in laboratories in his own residences, which he shifted incessantly from one country estate or hotel to another and finally to his yacht.

His wandering, his fame, and his devotion to his work separated him increasingly from his parents, wife, and children. He became extravagant in his taste for new cars and Savile Row suits. He developed eccentricities, such as buying more clocks than he had any use for, and, when he was ill, collecting funeral advertisements to display by his bed. He was irrationally jealous of other men's attentions to his vivacious Irish wife, Beatrice, although he himself would sometimes take her to the theatre and become oblivious both of her and of the drama on stage. He could be so forgetful of those dear to him that he could take his six-year-old daughter to the beach and return home without her. Irascible and volatile, he flew from bouts of melancholy to periods of intense creativity. He found it hard to enjoy his leisure, except by playing the piano or toying with sophisticated women. After many estrangements, he and Beatrice were divorced.

It is in the latter half of the book, where the play of fame upon the aloof Marconi is developed, that the author makes her greatest contribution. Here she has more family letters available and is able to use to the full her own and her mother's recollections. Here the story is intimate, the knowledge of Marconi's mind is satisfying, and the criticism comes from a warm and understanding heart.

Besides Cloaking a Puddle

"Sir Walter Ralegh: His Family and Private Life," by A. L. Rowse *(Harper. 341 pp. $6.95), uses extracts from the newly discovered diary of the Elizabethan adventurer's brother-in-law to depict day-to-day household events as well as the high affairs of state. John Clive teaches modern English history at the University of Chicago.*

By JOHN CLIVE

THE HISTORY of England has traditionally been written from one of two principal vantage points, that of the political historian who concentrates on kings and queens and statesmen, on battles and courts and cabinets, and that of the social historian whose chief interest in the past is to reconstruct the actual way of life of the English classes and masses. In this book Dr. Rowse manages felicitously to encompass both spheres and to give us fresh insights about each.

At the upper level the book's main focus is a character study of the most enigmatic of the great Elizabethans, Sir Walter Ralegh. Explorer, courtier, poet, historian, sea captain, colonizer—these are only some of the labels used to describe this multi-sided genius who left his mark on so many aspects of the age. His own life, like his great "History of the World," is dominated by the fickle goddess of fortune: favor and disfavor with the Queen; dazzling successes followed by cruel reverses; poverty, wealth, poverty again, and finally the scaffold at the end. Furthermore, a listing of his personality traits shows almost as much diversity as a listing of his avocations. Here in combination one can find arrogance, vanity, personal magnetism, great capacity for affection as well as for histrionics, sympathy for the poor, immense pride and sensitivity, absolute intellectual honesty coupled with mendacity in other matters, a romantic imagination commingled with a harsh and skeptical realism about the world and its ways.

To understand the character of such a complex figure is far from easy. Dr. Rowse has resisted the twin temptations to which many of Ralegh's previous biographers have fallen prey: that of idealizing him as the quintessence of chivalry, and that of denouncing him as the quintessence of Machiavellism. This book gives him to us both with his virtues and "warts," and makes him a believable human being.

What of the other level, the level of social history? Here we are given copious extracts, for the first time in print, from what Dr. Rowse calls the fullest, most extensive, and most revealing of all Elizabethan diaries, only very recently come to light. It is that of Sir

(*Continued on page* 41)

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A Boy Is a Boy Is a Boy

"Five Boyhoods: Howard Lindsay, Harry Golden, Walt Kelly, William K. Zinsser and John Updike," edited by Martin Levin *(Doubleday. 198 pp. $3.95), tells what it was like to be a child during each decade of the first half of the twentieth century. Margaret Parton, who is herself the mother of a small son, is associate editor of Ladies' Home Journal.*

By MARGARET PARTON

NOT TOO long ago Mr. Martin Levin had an interesting and amiable idea: he would ask five gentlemen of literary reputation to recall the years of their boyhoods, each of which occurred during a different decade of the twentieth century. Out of this, it no doubt appeared, would emerge a vivid picture of the changes that have convulsed America during the last fifty years.

Well, yes. But what really emerges from this totally engaging little book is that a boy is a boy is a boy—whether he was born in 1892 or 1932. This should be of great comfort to today's parents, who are constantly being told that their post-atomic offspring are bound to be a race apart, though they seem to be just as allergic to piano lessons and just as fond of licorice sticks as some of these illustrious predecessors.

It is the details that vary, and not the essence. Mr. Lindsay, for instance, remembers when President McKinley was shot. And Mr. Updike was a shocked thirteen-year-old the day President Roosevelt died. But these were not the important things; the important things were families, detestable sisters, how many flies you could kill for a penny, speculation about sex, and how to make and keep a friend. The big world outside came later.

Mr. Lindsay's father was a nature healer, and may have contributed some of his histrionic abilities to his son's future career in the theatre. The parents separated early, and young Howard grew up in Atlantic City—mostly under the boardwalk, when he was not taking elocution lessons, attending Sunday schools, or selling newspapers. When he wanted to enter the theatre his grandmother, who had helped to raise him, remarked: "I think Howard will make a good actor. He's so fond of staying up late nights."

Mr. Golden grew up on New York's lower East Side, where no one was allowed to remain a child for very long. More than any of the others, Mr. Golden sees himself sociologically, as part of a group, and specifically, as a Jew—"a most fantastic and interesting fraternity to belong to." And, indeed, he makes it seem so in all its ebullient and rich excitement.

Bridgeport, Connecticut, in the mid-Twenties was the setting for Walt Kelly's childhood. But perspective on the Twenties came later, and the creator of Pogo remembers them as a time of penny candies, battery radios, player pianos, and an ancient Studebaker named Susanna that kept breaking down on an interminable trip to ancestral Philadelphia.

William K. Zinsser, who might have been expected to have some vivid recollections of the Depression, sat it out during a prosperous boyhood on Long Island. It was "an unreal boyhood," he feels, and it followed the upper-class pattern of private schools, dancing classes, tennis, expensive and hated summer camps, prep school, and the inevitable progression to debutante parties at the Ritz and the Plaza. He was eventually rescued from all this by a love of sports and newspapering; and he never noticed the breadlines until they were all over.

These four reminiscences are sunny, gay, and lightly charming. It is when we come to the fifth and last, the boyhood of John Updike, that another note sounds. It is not that Mr. Updike's boyhood in "the misted, too-rich Pennsylvania air" was so different from any of the others; it wasn't. It is only that the others are competent professionals, while Mr. Updike is a creative artist. Which means that he remembers and records the shadows as well as the stretches of sunlight. Boyhood, he reminds us, is not only a matter of penny candy, no matter when you live it.

Your Literary I. Q.

Conducted by John T. Winterich

EVERYBODY IS OF SOMEWHERE

Here are twenty titles (old, new; fact, fiction; poetry, prose, drama) in each of which the lady or gentleman in the leading role has been separated from his or her proper setting. Nan Carpenter of Missoula, Montana, asks you to match person (first column) with locale (second column) with author (third column). Answers on page 60.

1. "Alice"	( )	"a-Green"	( )	J. Donald Adams
2. "Amadis"	( )	"de Alfarache"	( )	Matteo Alemán
3. "Anna"	( )	"de Tormes"	( )	Maxwell Anderson
4. "Anne"	( )	"of Athens"	( )	Frank Baum
5. "Beverly"	( )	"of Bulloigne"	( )	Arnold Bennett
6. "Copey"	( )	"of Gaul"	( )	Richard Carew (from Tasso)
7. "Diana"	( )	"of Geierstein"	( )	Thomas Deloney
8. "Guy"	( )	"of Graustark"	( )	Robert Greene
9. "George"	( )	"of Harvard"	( )	Thomas Hardy
10. "Godfrey"	( )	"of Kirkonnell"	( )	Hurtado de Mendoza
11. "Guzman"	( )	"of Lorraine"	( )	Sir Thomas Malory
12. "Helen"	( )	"of Newbury"	( )	George Barr McCutcheon
13. "Jack"	( )	"of Old Vincennes"	( )	Medieval romance
14. "Joan"	( )	"of Oz"	( )	George Meredith
15. "Launcelot"	( )	"of Sunnybrook Farm"	( )	Scotch ballad
16. "Lazarillo"	( )	"of the Crossways"	( )	Sir Walter Scott
17. "Ozma"	( )	"of the D'Urbervilles"	( )	William Shakespeare *et al.*
18. "Rebecca"	( )	"of the Five Towns"	( )	Maurice Thompson
19. "Tess"	( )	"of the Lake"	( )	Vasco de Lobiera *et al.*
20. "Timon"	( )	"of Warwick"	( )	Kate Douglas Wiggin

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Personal History

Continued from page 39

Arthur Throckmorton, first a minor courtier, then a prospering country gentleman. Unlike Ralegh, Throckmorton did not move at the center of high affairs of state; unlike Ralegh, again, he was only marginally involved in enterprises of great pith and moment. But through his faithful recording, day by day, of his own activities, we obtain a marvelous view of a way of life, a perfect Elizabethan and early Jacobean miniature. As a good diarist he records everything: the state of his health and his finances, his travels (we follow him on the Grand Tour), his estate business, his courtship and married life, his purchases of books, furniture, and food, all the day-to-day events that befall himself and his friends and his family. We find out just how he furnishes the interior of his house, what treatments and medicines the doctors prescribe for his various ailments, how he tries to make up a quarrel with his wife by sending her a present of twenty shillings.

But the really exciting thing about Dr. Rowse's book is the organic connection between these two levels of history. For Ralegh secretly married and got with child Throckmorton's sister, Bess, while she was maid-of-honor to Queen Elizabeth and Ralegh himself was still in some favor at Court. For this the pair of them were sent to the Tower, and it is this that marked the beginning of the long period of Ralegh's downfall.

Thus Throckmorton and Ralegh became brothers-in-law. And the medicinal purges and bloodlettings Throckmorton so faithfully describes have their counterpart in the purges and bloodlettings of the high realm of politics. The total effect of the junction between these two lives as we see them unfolding before us—Ralegh's great endeavors surrounded by alarms and excursions, and Throckmorton's humdrum life of business and ease—has its best analogy in music. Imagine a florid tenor aria, sung with martial vigor, bristling with trills and *fioritura*—and accompanied by a steady "oom-pa-pa, oom-pa-pa" from the orchestra. A sharp contrast, indeed; but the combination sounds good. And, for similar reasons, Dr. Rowse's book reads well.

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RANDOM HOUSE

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Photograph by George Joseph

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Six Weeks of Applied Democracy

"The Young Citizens: The Story of the Encampment for Citizenship," by Algernon D. Black *(Frederick Ungar. 380 pp. $6), records a unique experiment in preparing youth for a creative role in society. Barbara P. Kinoy is a social worker and member of the Book Review Committee of The Child Study Association of America.*

By BARBARA P. KINOY

A WHITE girl from Georgia, concerned over the race question, listens to a young Negro miner tell of conditions and mistreatment, and she weeps. It is a Negro girl who puts her arm around her and comforts her.

A farm youth seems a "simpleton" to the Ivy League college senior, until the city-bred boy observes the knowledge, open mind, and leadership abilities of the other. "I want to apologize," he offers, "for what I said about the farmer. I didn't know them all. One thing I've learned at the Encampment is a respect for their intelligence and honesty."

These experiences are the means and the end for this unique educational approach, The Encampment for Citizenship, which brings young people eighteen to twenty-three years old, from diverse backgrounds, to live together for six weeks in the summer. It provides a challenging experiment in educating youth to become thoughtful and participating members of society.

Started in 1946, and subsidized by the New York Ethical Culture Society, it has acquired a wider sponsorship; there are now three encampments, the original one at the Fieldston campus of the Ethical Culture Schools in New York City, the second in Berkeley, California, and the latest in Puerto Rico. The last project, started in 1961, is worthy of special mention, having fostered better relations between the Latin American and United States Campers.

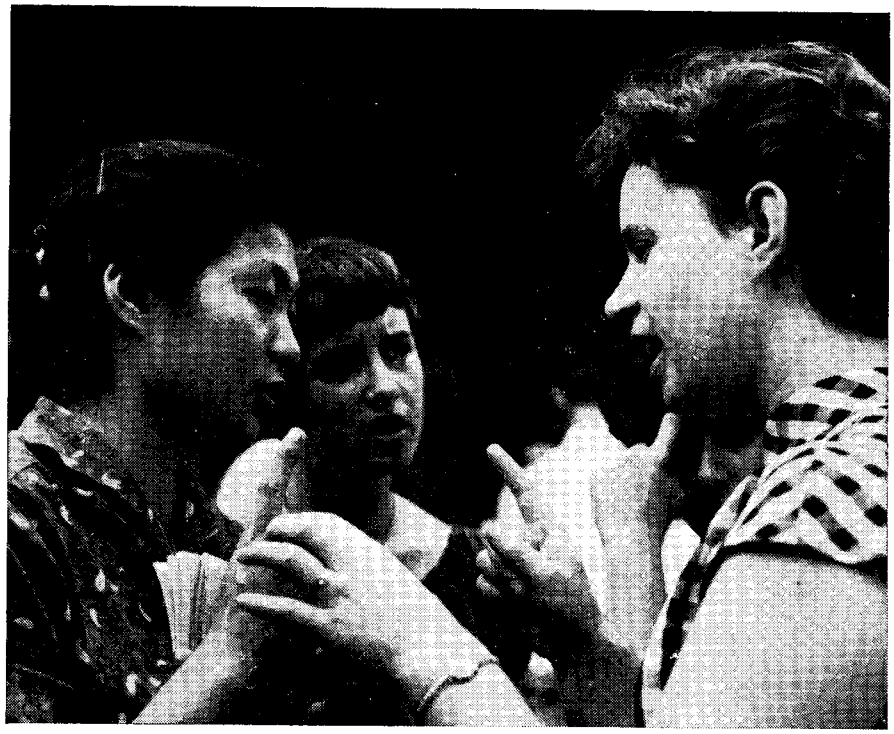
In "The Young Citizens" Algernon D. Black tells us of the students who came, the staff members who served, and their efforts to succeed. It is an exciting account, breathing life into the familiar phrases "democratic living" and "citizenship education." It is a blueprint for such institutions, and a summation of those processes needed in the larger society if it is to realize fully the true meaning of its democratic principles. The reader becomes involved in even the most minute problems of administration, and it is by this weaving together of minutiae into a philosophical whole that the author demonstrates how the means deepen and strengthen the ends, and that both must be consistent with the philosophical goals of democracy. Participation and involvement are seen as essential, and to this end the Encampment provides an education program combining learning and doing through lectures, discussions, and field trips, such as a visit to the U.N. Security Council, a city street, or the New York Mediation Board. One farm girl, seeing a child with rickets in a poverty-ridden area, sorrowed when she thought of the waste of farm produce. Stimulated to inquire and investigate, she was helped by the program and the staff to search for constructive action.

The students represent an unusual cross-section. American Indians, Puerto Ricans, Latin Americans, and other foreign students are among the group. Each individual contributes to the erasing of stereotypes and prejudices. Recreation, the everyday problems of living together, the bull sessions, and the laughter lend themselves to good fellowship, warm understanding, and genuine communication. Here, in a microcosm, the young people see what could be, and learn to cherish this living example, carrying it into the harsher reality facing them.

This is a heartening book. The author has devoted much of his life to the attainment of democratic goals in reality. He is a founder of the Encampment, holds the position of Leader of the New York Society for Ethical Culture, and is chairman of the Board of Directors of the National Committee Against Discrimination in Housing. It is perhaps from an excess of modesty that he does not mention or personalize his role in the Encampment, and so we must take the experiment itself as an expression of his creative efforts and therefore appreciate doubly his frank evaluation, which questions, searches, and reports both limitations and success.

The pervading quality of both the Encampment and this chronicle is a patience with young people that sees beyond the failings and extremes of youth. In summary, Mr. Black offers us a picture of young people that is a hopeful contrast to the current fashionable estimates:

> The younger generation wants to seize life and reshape the form of things to come. To free men from war and racism, from the grip of bigness and the enslavement to machines, to . . . . rediscover man.



—From the book.

"Each individual contributes to the erasing of stereotypes and prejudices."

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The Salutary Hallucination

"My Self and I," by Constance A. Newland *(Coward-McCann. 243 pp. $4.95), recounts the pseudonymous author's experiences with LSD as a means of psychotherapeutic treatment. Free-lance journalist Richard C. Kostelanetz is working on a study of neurosis and the writer.*

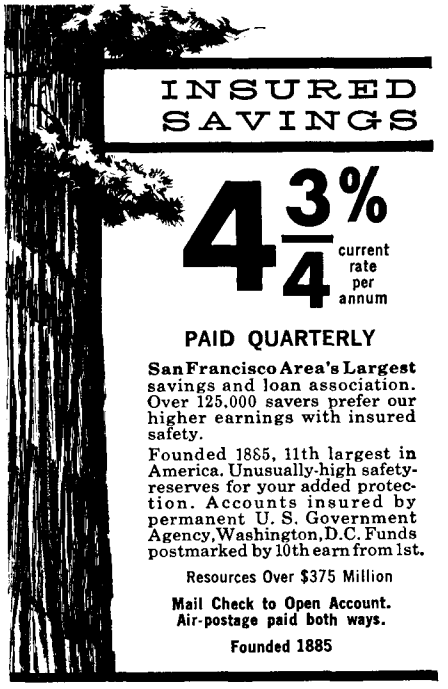
By RICHARD C. KOSTELANETZ

ALTHOUGH she appeared to be an able, efficient woman, working as an actress and a writer, Constance A. Newland suffered from a number of psychological troubles. The most disturbing was her sexual frigidity which, even after psychotherapeutic treatment, she was unable to overcome. Instead of accepting this deficiency, she agreed to submit to an experimental procedure. Under the direction of a medical psychiatrist, she used lysergic acid diethylamide-25 (LSD), a chemical which, as it relaxes consciousness, induces hallucinations. "My Self and I" is the story of her discovery of the source of her ills and of her rehabilitation to a happier life.

Like all such confessions, this book must be judged first of all by its contribution to analytic understanding, and, second, by its value as art. On the first point it is a qualified success. Her thesis is that as LSD rapidly destroys the blocks covering the psychic unconscious, it permits the repressed materials to come into the surface mind much more rapidly than they can under traditional psychoanalysis. In addition, it releases forgotten experiences such as infant traumas from the bonds of repression. In causing hallucinations, or vivid dreams that beg for interpretation, LSD makes patients more aware of the hidden forces within themselves. Mrs. Newland's argument is, quite simply, that the drug is a "useful adjunct to psychotherapy," though she adds almost as an afterthought that it might have a beneficial physiological effect upon the mentally ill. Fortunately, the book is not marred by a messianic tone. She does not advise everyone to use the drug, nor does she suggest it is a cure-all.

Occasionally she makes an analytically ignorant comment. For instance, she writes, "There had been no resistance I had not been able to overcome." This is impossible, for, by definition, a resistance is a block of which the patient is not aware. Then, too, she seems unsure about the place of suggestion in LSD therapy. She writes that the analyst never suggests specific fantasies to the patient: he encourages her only to follow up the ones that already occupy her mind. But on at least one occasion, as she reports it, her analyst asked her to think about another subject. LSD makes the patient very responsive to all sorts of suggestions. For example, in one case reported by Dr. Mortimer A. Hartman in "The Use of LSD in Psychotherapy", edited by Harold Abramson, two Freudians using LSD got similar results, but their findings differed from those uncovered under the same conditions by two Jungians. Perhaps, then, the doctor's optimism may be more important than the drug in curing a patient. Unresolved ambiguities like these lessen the persuasiveness of Mrs. Newland's case for LSD. Finally, it should be pointed out that, although many users have enthusiastically reported good results, no physiological study or statistical survey has proved to the satisfaction of psychiatric circles that the chemical has a definitely positive effect upon the mentally ill.

The author frankly remarks that she was formerly a "popular" writer, and "My Self and I" leaves much to be desired as literary art. Like many patients who have been in contact with Jungians, she uses phrases like "transcendent" and "holy experience" with a shocking thoughtlessness. Several of the chapter headings have all the contrived sensuousness of those in a macabre mystery—"The Screams," "The Slim Black Nozzle," "The Purple Screw," "The Malevolent Maggot," "The Riddle of the Sphinx." Most disturbing of all is her chronic use of the very worst clichés to describe her attitudes. Thanks to her analysis, she writes, "I no longer want a man just like the man who married dear old mom." On the next page, she speaks of research in advanced psychology as the pursuit of a "frontier." The book is redeemed as literature, however, by its fine dramatic structure. With each chapter Mrs. Newland takes us further and further into her incredible hallucinations, until, just as we can bear no more, she engineers the catharsis and closes with a happy ending.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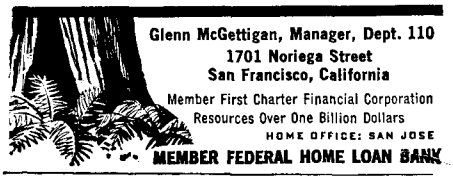
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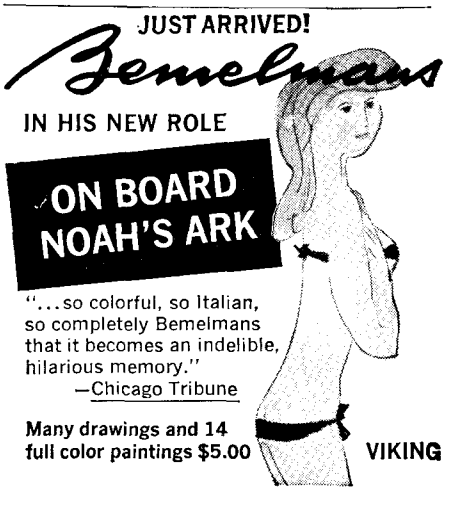
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Coping with Tots

"Dialogues with Mothers," by Bruno Bettelheim *(Free Press. 216 pp. $3.50), goes a step beyond Spock in offering parents a technique whereby they may analyze problems with their youngsters. Mary B. Hoover, a free-lance writer, is a member of the Book Review Committee of The Child Study Association of America.*

By MARY B. HOOVER

COUNT on Bruno Bettelheim to come up with a different kind of book for parents. Though not a professional rebel, this Chicago psychoanalyst, who is professor of education at the University of Chicago and head of its Orthogenic School for emotionally disturbed children, is an original, often unconventional thinker. His earlier books ("Love Is Not Enough," "The Informed Heart," "Truants from Life") have been widely acclaimed and hotly debated. Not surprisingly, this latest one, designed to help parents of normal children handle the day-to-day problems of their youngsters, is a provocative —and debatable—departure from the expected.

Mothers looking for pat prescriptions —what to do when—are not going to find them here. What the author is trying to teach is an approach to child rearing that will give parents the insight and self-confidence they need to solve problems.

Except for its Introduction and a few short, interpolative comments, the book is made up of selected transcriptions of what went on in a parent-education group led by the author, who has worked out a special technique that he teaches his mothers to use: a way of analyzing for themselves whatever they consider a problem. He believes this approach can provide parents with a useful short-cut to understanding.

The mothers involved in this group were wives of students, mostly graduate students, attending the University of Chicago in the period just after the Second World War. They met bimonthly or monthly for approximately five years, during the second of which it was decided to tape the proceedings. Attendance at the sessions varied from fifteen to forty, many of whom were with the group throughout its existence. All sessions reproduced in the book center around the problems of parents with children under six. But that should not limit the volume's audience, since the value of the discussions hinges not on the specific difficulties considered

Bruno Bettelheim — "an original often unconventional thinker."

but on the way in which Dr. Bettelheim helps a mother achieve empathy with her child and insight into how her attitudes are affecting her thinking and actions.

Readers are expected to struggle right along with the mothers themselves to master the author's method of analysis. So whatever specific pointers on child care they pick up are simply an incidental bonus.

While this reviewer found "Dialogues with Mothers" as engrossing as a first-rate detective story, some parents may not be as receptive to Dr. Bettelheim's basic message as they might be if it were presented in a somewhat different format, with more interpretive material. They may become so frustrated or bored by the continual parrying of questions in the verbatim transcriptions that they never become personally involved in the learning process going on. This format may also give readers the mistaken notion that they already know what the author is trying to convey.

From time to time in the course of the book Dr. Bettelheim gives various mothers a hard time. He passes harsh judgment on many things that they do; yet no mother appears to have been deeply upset by incurring his disapproval. But will the reader always react in such a healthy fashion? After all, to eavesdrop on a mother being criticized for doing something you know you have yourself done can be an unnerving experience. While no doubt Dr. Bettelheim's group was reassured by his face and tone, this does not necessarily come across in print.

One thing is certain: "Dialogues with Mothers" should spark a lot of conversation in the months to come. It is an unusual attempt to go a step beyond Spock, and, as such, deserves wide readership among parents as well as careful professional evaluation.

Protestant Approach

Continued from page 32

my will is not hoping in fabulous myths and loving only idle dreams?

Without this prior objectivity of faith as an assent of the mind to divine truths, any effort to reunite the Church of Christ is building on sand. There can be no union of the faithful with Christ their Head, nor union among themselves as members of the same visible organism, unless they share the same internal faith and externally profess the same fundamental doctrines.

A more heartening aspect of ecumenical writing is the humility and frankness with which the subject is approached. It shows anxiety about a condition that had been suffered to exist for centuries, but must now be changed in the face of a monolithic anti-Christianity that threatens to crush or absorb any divided movement that stands in the way. Yet its inspiration is not mainly survival or self-defense but devotion to a Person and obedience to His call. **"One Lord, One Church"** (Association Press, $1.25) is more than the title of a book by J. Robert Nelson; it is the motive force behind a ferment that affects all Christians everywhere. "Jesus Christ wills His Church to be one in mind, spirit, life and witness."

This solidarity is a primary part of God's redemptive plan. "It is a necessary mark of the Church which God has sent forth into the world to proclaim and extend the reconciling work of Christ. The Church must be one if it is to be used by God for unifying all the world in Christ."

FRASER YOUNG'S LITERARY CRYPT NO 984

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 984 will be found in the next issue.

QC MAGC JOBCF D HPG-

CFOXCON PZ XCO DOB

XPFOAOH OCQEKDKCFE.

QCOBCMM KLAMMAKE.

———

Answer to Literary Crypt No. 983

The man who admits he is wrong is wise; the man who gives in when he is right is married.

—OHIO TIMES.

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Letter Replaces Spirit

Continued from page 33

> missions to religious propaganda; the apostolate to a struggle for social position and spheres of influence; charismatic gifts to unimaginative routine administration; spiritual leadership to petty paternalism; preaching to dry rationalism or false rhetoric; the Sermon on the Mount to spiritual juridicalism; ecclesiastical discipline to the legalism of the Talmud; the sacraments to commercialized rites; the liturgy to empty ceremonies; zeal for the Lord to "getting results"; spiritual growth to Church statistics; ancient tradition to established custom; the Word of God to current ideas; the Gospel to a theological system; orthodoxy in doctrine to denunciation; unity to uniformity; faith in the Church to faith in a machine: in a word, then letter replaces spirit.

However, the roots of the Church's shortcomings lie at a still deeper level: "The Church is made up of sinners"; and the result is "the frightful reality of sin in the Church." According to "*Kirche der Sünder,*" by Karl Rahner, S.J., whom Professor Küng quotes, "She herself is sinful. . . . The Church is a sinful Church; that is a truth of faith, not just a fact of her primitive experience. And it is a shattering truth."

"The framework for Catholic renewal" is set forth unexpectedly and startlingly in terms of reciprocal attitudes and actions by Rome and her separated brethren. It calls for "the sharing of suffering," prayer for and with each other, self-criticism and mutual criticism and, finally, common action for Reformation within both major Christian traditions. It is Dr. Küng's contention that reform of the kind for which he pleads is of the authentic character of historic Catholicism. "Up to the beginning of the Reformation, criticism within the Church was the order of the day. . . . It is only when we come to modern times that we find a series of violent, ruthless attacks, such as threaten her very existence, driving the Church into a permanently defensive and pugnacious attitude in which she is constantly touchy about criticism."

The author's main argument is interrupted by a lengthy excursus, occupying a full half of the book, on "Renewal of the Church, Past and Present," which is principally a historical review preparing the way for the issues in reform of doctrine, of popular piety, and of organizational structure of the Church, wherein, he asserts, lies "the chief obstacle to Reunion." This historical interlude embraces many important reflections, but on the whole it is on a somewhat lower level than what precedes and what follows and is likely to prove unpalatable if not indigestible for the layman. In the concluding chapter, "The Ecumenical Council and Reunion," the writing again rises to the highest levels of objectivity. Fearlessly wrestling with crucial dilemmas, the author boldly advances a series of concrete proposals for Reform in such sensitive matters as Papal Infallibility, Mariology, "greater self-determination" for the Bishop and for the local Church, reform of the liturgy, re-examination of clerical celibacy, the laws of marriage, the Index.

In one respect only, but a decisive one, is Dr. Küng's treatment of Protestantism seriously truncated. As a German Catholic, he considers Protestantism almost solely in terms of its three expressions that are most familiar to Continental Europeans—Lutheranism, Calvinism, and Anglicanism. To be sure, there is an awareness of the contemporary evangelical "sects," which are so powerful all over the world. But there is an almost total neglect of the fourth great Reformation tradition, the "Radical" or "Sectarian" Reformation, which is still a numerically minor expression of Protestantism in Europe but which, in its world-wide extension, outnumbers each of the three forms of classic Protestantism and accounts for nearly half of the Protestant membership within the World Council of Churches. Here is the growing edge of world Protestantism; it is far less sympathetic with traditional Catholicism, and any attempts to forevision "Reunion" that underrate its steadily increasing weight within Protestantism are doomed to disappointment.

One lays down this remarkable book with two haunting questions: How representative is it? How influential will it be? Presumably every diocese in the Catholic Church will issue prescribed readings in preparation for the Ecumenical Council. Upon how many of these lists will "The Council, Reform and Reunion" appear as recommended, let alone required reading?

How large or meager will be its influence upon the Council itself rests largely in the wisdom of one man, John XXIII. If I were granted a private audience with the Pope and an opportunity to ask him a single question, it would be: "Your Holiness, how seriously do you take this volume?"

A final word: If this volume were to be taken by the determinative leadership of Roman Catholicism with one-half the seriousness it deserves, one would be safe to venture this bold forecast: the forthcoming Ecumenical Council would become the most important event in Roman Catholicism since the Protestant Reformation.

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Vice-President, The Theosophical Society

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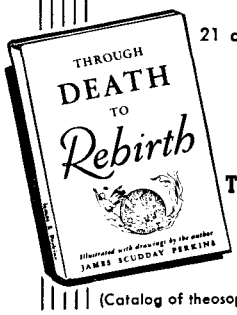

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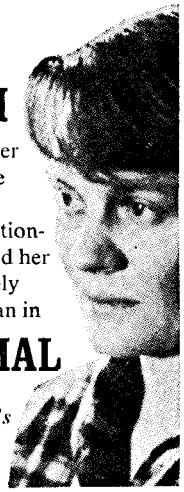

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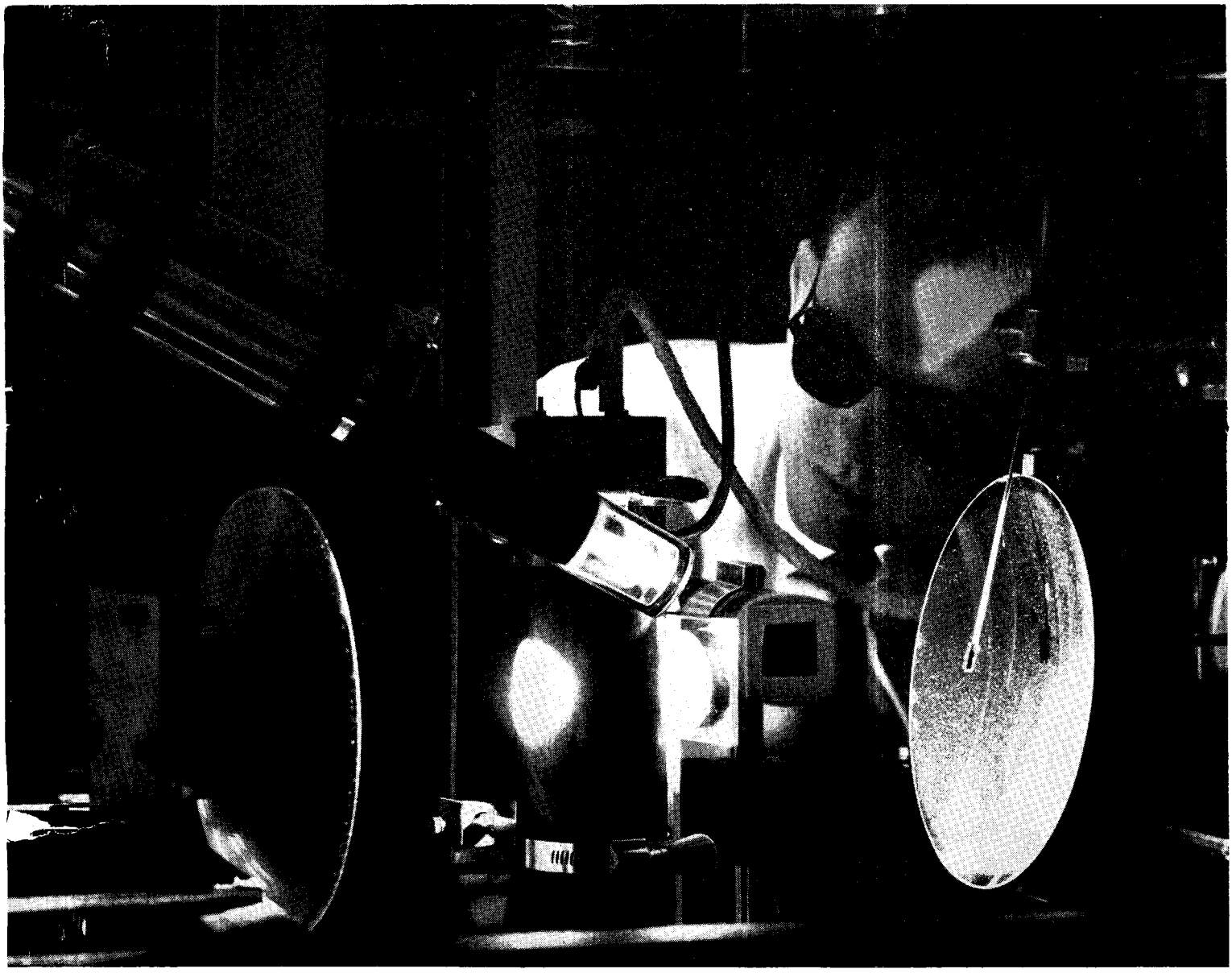

VOICES OVER A BEAM OF LIGHT. Latest in a series of optical maser developments at Bell Telephone Laboratories, this new model is a solid state type using a ruby crystal and capable of continuous operation. The optical maser (or "laser") generates a kind of light beam that may some day transmit telephone calls, TV and data. Could conceivably carry far more communications than any radio system. Also a remarkably precise tool for study of atomic processes.

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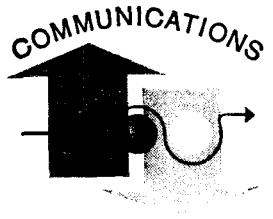
COMMUNICATIONS

Communications Editor: RICHARD L. TOBIN

A Code of Ethics for Advertising



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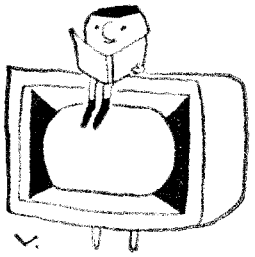

A FEW weeks ago, the American Association of Advertising Agencies adopted a new code of ethics that could well be a blueprint for greater honesty in the advertisements flooding the American public every hour of day and night. The AAAA calls its stated standards a "Creative Code." It says:

(1) That, in the American economic system and way of life, advertising bears a dual responsibility—to the public and to the advertiser.

(2) That advertising enjoys a particularly intimate relationship to the American family.

(3) That advertising is directed to sizable groups or to the public at large, and that while the interests of the majority must be fulfilled, the rights of minorities must be respected.

Therefore, the code of ethics continues, creators of advertising copy "will not knowingly produce advertising which contains (a) false or misleading statements or exaggerations, visual or verbal; (b) testimonials which do not reflect the real choice of a competent witness; (c) price claims which are misleading; (d) comparisons which unfairly disparage a competitive product or service; (e) claims insufficiently supported, or which distort the true meaning or practicable application of statements made by professional or scientific authority; (f) statements, suggestions, or pictures offensive to public decency."

The new code couldn't come at a better time, in view of recent shenanigans in advertising copy. Shipments of General Foods' Maxwell House instant coffee were seized recently by the Food and Drug Administration on grounds that the giant economy size was in reality costing the consumer more per ounce than the small jar. Only last month, the Federal Trade Commission ruled that Carter Products, manufacturer of "Rise" shaving cream, had falsely disparaged competing products in deceptive television commercials. The hearing examiner found that the purported "ordinary lather," which had been compared unfavorably to "Rise" in the television ad, was actually "a phony substance resembling shaving cream." The examiner found the "competing product" consisted of 90 per cent water and a foaming agent which had the property of producing foam but contained no soaps or fatty-acid salts, ingredients ordinarily used to keep a shaving cream from breaking down. The examiner was pretty rough in his expressed views with respect to the "use of television demonstrations that convey false or deceptive impressions to the public."

Another television ad that was questioned last month by the FTC along the same lines involved "Hollywood Bread," which, the hearing examiner said, must stop its "less-calories" claims. The examiner found that the bread contained as many calories as other breads, but was merely sliced thinner. The evidence showed that when bread is cut in ordinary-sized slices weighing twenty-three grams each, it contains approximately sixty-three calories per slice. The consumer generally does not know this fact and assumes

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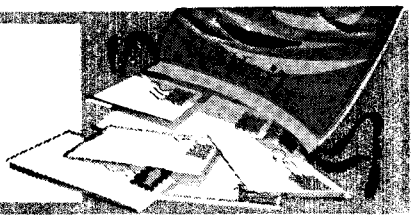
that an eighteen-gram slice of "Hollywood Bread" is the same weight as a slice of ordinary bread, and that, therefore, since it contains "only about forty-six calories" per slice, the "Hollywood Bread" is significantly lower in calories. The evidence convinced the FTC's hearing examiner that there was no substantial difference in the caloric values of this bread and ordinary breads and that the advertising was therefore based on a lie.

FTC watchdogs have also found it necessary to warn the public against recent land-development ads promising everything from "stability guaranteed by the U. S. Government" to "all city conveniences." The FTC says that no purchase should be made sight unseen because of the high incidence of misleading, if attractively descriptive, advertising. And, in the field of packaging, many a housewife has discovered to her distress that the outward and visible size of a carton or container often has little relationship to its contents. The ultimate result can only be disbelief in *all* packaging and advertising.

Considering these scattered examples, which, as every literate American knows, are repeated in varying forms every day, the AAAA's code of ethics would seem to have its work cut out for it. Hydra-headed, dishonest advertising can be chopped off with regularity by the FTC, the FDA, and other agencies functioning in the consumer's interest—only to grow new lies. And if advertising is ever to be regarded as a profession (in the sense that "profession" means an occupation in the public interest), the AAAA's new creative code of ethics will have to be more than words, and *all* agencies and advertisers will have to begin to memorize and apply a minimum code of honesty.

The American public will tolerate a very great deal before it explodes but, when it does explode, the offender beware! The AAAA can put teeth in its new code of ethics and sooner or later drive out an offending few who give advertising a bad name through deceitful copy. Lawyers and doctors have their own policing associations—why not advertising men? But, if the AAAA is unwilling or unable to make its moral code mean something besides a pretty scroll in a frame, other agencies of the people, including government, will surely step in to police one of the fundamental functions in the free enterprise formula. The worst mistake advertising people could possibly make would be to ignore the ultimate common sense of the American consumer. —R.L.T.



Letters to the Communications Editor

RADIO COMEBACK

TOPEKA'S WIBW-FM is one of "the hundreds of radio stations in the U. S. nowadays approaching the quality once identified solely with WQXR in New York." This statement by Mr. Tobin [*SR*, May 12] is right. I know, because I once was an ardent listener to the New York *Times* station.

We in the hinterland feel extremely fortunate to have such an opportunity. Our only fear has been that a lack of advertising would take it from us.

Therefore, it is comforting, indeed, to learn from these excellent articles—"FM: A New Trend Toward Quality" and "The Amazing Comeback of Radio" [*SR*, May 12]—that quality broadcasting is beginning to receive financial support.

Thank you for printing them.

O. W. BIDWELL.

Manhattan, Kan.

WE GENERALLY agree with your radio comeback and FM quality stories but:

There once was a radio station
Whose culture produced wild elation.
Erose dragons weren't slayed;—
Proposed pledges weren't paid;—
Downing tower, and power—and this alliteration.

We, who live by the word, ask to be heard. "Culture" must be offered slowly and gently—not to the people, but, rather, to the sponsors.

WESLEY B. TEBEAU,
General Manager,
WMUS.

Muskegon, Mich.

BATTLEGROUND OF BELIEVABILITY

I HAVE NO DESIRE to prolong the argument over the validity of the survey we conducted for the Television Information Office, which was first reported by John Tebbel [*SR*, Mar. 10] and later "answered" by Arville Schaleben [*SR*, May 12]. However, as a member of the firm that conducted the survey and, in fact, as partner in charge of the survey, I would like to point out to Mr. Schaleben that this study was not intended as an attack on newspapers. Its purpose was to measure the public estimation of television, and only one of the six questions asked concerned itself with news believability. Mr. Schaleben is understandably preoccupied with the results of this one question, and I suspect the more so because two years earlier exactly the same question showed newspapers to be more believable than television, not less.

In view of the results of this question two years ago, as well as of Mr. Schaleben's own natural prejudice in favor of the newspaper industry, I think it is unfortunate that he felt it desirable to cast suspicion on our study by reason of its sponsorship by the Television Information Office.

As to the statistics, I would point out that the Gallup figures Mr. Schaleben quotes not only do not refute our findings but rather tend to confirm them. In quoting Gallup's findings to a *different* question, Mr. Schaleben fails to point out that our survey found 28 per cent saying they would *least* believe the newspaper's version of a conflicting story. This 28 per cent compares with the one out of four that the Gallup survey found saying they do *not* believe their own newspaper gets the facts straight. Where is the conflict between the two sets of data?

BURNS W. ROPER,
Elmo Roper and Associates.

New York, N. Y.

ARVILLE SCHALEBEN has every right to disagree with John Tebbel's speculations about a recent study of public attitudes toward mass media. However, Mr. Schaleben's suggestion that Elmo Roper's professional integrity is open to question is quite another matter.

This office commissioned Elmo Roper and Associates precisely because their honesty and skills are respected by journalists, broadcasters, and the public.

In 1959, when the Roper survey used exactly the same questions on media "believability" used in 1961, Mr. Schaleben was not heard to doubt the validity of the findings—then more favorable to newspapers.

Like the current study, the 1959 research was completely controlled by Roper. Neither study was intended as an attack on newspapers. If they had been, then, according to Mr. Schaleben's reasoning, the 1959 report on "believability" should have been suppressed. In fact, the "believability" findings were released by the Director of the Television Information Office in a rebuttal to an argument by Bernard Kilgore of the *Wall Street Journal* that broadcasters should be denied the protection of the First Amendment.

Mr. Schaleben's concern about the standing of his profession is quite understandable, but it offers him no excuse to attack another.

ROY DANISH,
Assistant Director,
Television Information Office.

New York, N. Y.

MR. SCHALEBEN'S article, "What Survey Do You Believe?" presents us with a new problem: What articles do you believe on what surveys?

Our study of newspaper influence cited in the article dealt with a specific problem: namely, what is the role of newspapers in

(*Continued on page* 58)

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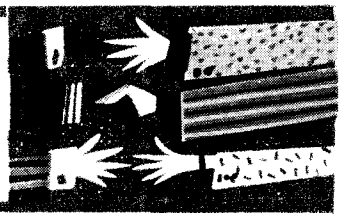
Public Relations



The Lesson of A.T.&T.

By L. L. L. GOLDEN

BUSINESSMEN who think they can operate in a democratic society without being alert at all times to both the public interest and public opinion ought to take a long look at the world's largest corporation, American Telephone and Telegraph Company. Vast though it is, with its more than 725,000 employees in the Bell System and its 2,057,000 shareowners, powerful as it must be, it never forgets that it functions only with public consent.

Nor is it simply a pose for AT&T to be concerned about its relations with the public. It is part of the philosophy of the company, a philosophy ingrained in all its executives and continuously explained to all its employees. Moreover, this philosophy is not something new that began in the era of "big government." On December 28, 1883, Theo M. Vail, general manager of what was then the American Bell Telephone Company, wrote to all the company's executives to find out their opinion on its relations with the public "now that the telephone business has passed the experimental stage."

Then, in 1908, AT&T's Public Relations Department was formally established with the hiring of a full-time man, James D. Ellsworth of Boston, to handle its publicity and advertising. It was then that the company started the *systematic explanation of its policies*, in advertisements and, in other ways, to the public.

AT&T's basic position was probably best explained in a speech made thirty-four years ago by Walter S. Gifford, a former president, who put it this way: ". . . In other words, we must have a satisfactory financial condition if we are to go forward. In addition to that, we must at all times have public approval, because certainly in the United States you can't, no matter what your ability or what your intentions, succeed in the long run without public approval."

To continue to carry out this concept is not easy. It takes hard work, time, a willingness to understand the public, and a desire to do more than pay lip service to the public interest. In fact, it is rare to find an executive who holds any position of importance with the company who has not, at some time or other, been exposed to the importance of public relations. Such a policy has paid off both in profits and in public esteem.

For those inside and outside the public relations business, it is worth a look at the public relations structure of AT&T. The vice-president in charge of public relations attends the weekly meetings held by the president and so has a chance to know and affect all major company decisions before, not after, they are made—in contrast to most large companies. In addition to these formal meetings there is constant discussion between the man responsible for public relations and other personnel on all levels of the various departments. It is almost impossible for a major decision to be made by AT&T without the public relations aspects having been thoroughly considered.

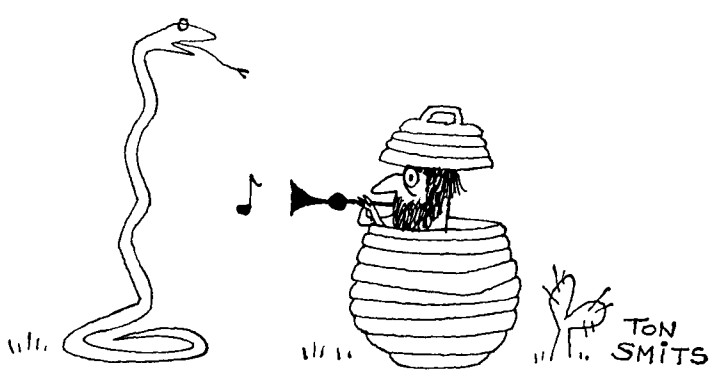
UNDER the vice-president in charge of public relations, J. W. Cook, there are four assistant vice-presidents. The range of their work can be seen from the list of direct responsibilities these four men have: public affairs; long-range planning; contributions; customer relations and new services; press relations and services; labor and bargaining information; revenue information; satellite communications; science-research-defense activities; studies of customer attitudes and similar subjects; Bell System advertising and promotion; advertising and sales promotion; contacts with other Bell companies; radio and television activities; exhibits; displays; general information for employees and public; films; community relations; school relations; talks; visits to company premises.

This is an impressive list of areas in which the public relations department functions. And though it is the responsibility of the secretary of the company to take care of shareowner relations, he works closely with the public relations department for help in the preparation of materials as well as for general public relations advice.

The company has 78 and the associated companies 390 people working in public relations, not including secretaries and clerical help. This does not seem to be a large figure when the size of the company and the job to be done are taken into consideration, but AT&T's greatest strength lies in this: it would be hard to find an important executive, or any employee for that matter, from the long-distance operator to the repair man, who is not conscious of the importance of the general public's good will toward the company.

The long view taken by the company can be seen from these facts: N. W. Ayer & Son has been AT&T's advertising agency for information and sales advertising for fifty-five years. Cunningham and Walsh has handled Yellow Pages advertising for nearly thirty-five years. And the outstanding example of stability in AT&T's public relations activities is Pendleton Dudley of Dudley-Anderson-Yutzy, who has been a consultant on public relations to AT&T's executives since 1912. This is probably some kind of record, and shows the appreciation the company has for one of the pioneers in public relations, and one of its most able and respected practitioners.

There is a lesson in all this for those chief executive officers of other companies who wonder why they are always in hot water with the public. There is an additional lesson for those corporate executives who think good public relations is some kind of trick instead of hard, long, serious labor. And above all, AT&T is proof that a company can have a good profit position and still spend time, money, effort, and thought on its public relations.



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WHAT MAKES A GOOD NEWSPAPER?

Newspapers in the United States have been targets of sharp criticism in recent years. Some of the criticism has been informed and intelligent, some of it spiteful. Much of it has been expressed in broad, sweeping terms which have unfairly indicted a large segment of newspapers. Many of these newspapers, large and small, have a consistent record of superior performance.

But how can the public fairly judge a newspaper's performance? Two years ago, the Associated Press Managing Editors Association (APME) undertook a long-term study project to outline criteria for a good newspaper. J. Edward Murray, managing editor of the Arizona Republic, Phoenix, Arizona, then APME president, named a committee of veteran editors to handle the project. His assignment: establish criteria that would enable a good newspaper to judge its own performance, and that would give the public a guideline to judge its community newspaper.

John H. Colburn, managing editor of the Richmond Times-Dispatch, chairman of the committee, outlines in thts article the scope of the study that went into drafting the preliminary criteria outline, here released publicly for the first time. This is the first of several steps in an exploratory exposure program to obtain reaction from the public and from newspapermen before a final criteria outline is drafted.

Other members of the committee were Frank Eyerly, managing editor of the Des Moines Register and Tribune; Vincent S. Jones, executive editor, Gannett Newspapers, Rochester, New York; James M. Pope, until recently executive editor of the Louisville Courier-Journal and Times; J. Montgomery Curtis, director, American Press Institute, Columbia University; and, of course, J. Edward Murray.

By JOHN H. COLBURN

WHAT makes a good newspaper? How can you judge its performance? These are old questions, but no one has yet developed a package of pat, off-the-cuff answers, and it is doubtful if anyone ever will. Nevertheless, a group of veteran editors has proposed a new code to help the public and the press evaluate newspapers. In scope, it ranges from integrity to typography.

Tentatively called "Criteria of a Good Newspaper," it resulted from eighteen months of extensive research and study. It is the first broad-scale professional attempt ever made to establish such a code. Also, it is the first effort specifically designed to enable the public—as well as newspapermen—to judge a newspaper's performance in its own market place.

A preliminary outline of the criteria accompanies this article. It provides general guidelines for readers and critics to compare stated values with performance, and it should also give the public a better understanding of a newspaper's prime objectives.

The outline now embodies the suggestions and ideas of nearly fifty editors and publishers—of newspapers of all sizes—and the heads of fifteen journalism schools, and some results of other more limited studies. It is, however, still subject to refinement.

Through this publication in *Saturday Review* and from regional discussion meetings throughout the nation, the editors conducting the study hope to accomplish the following aims:

(1) Test the soundness and acceptance of the preliminary outline;

(2) Demonstrate to skeptics—and critics—that the vast majority of the 1,768 daily newspapers in the United States are serving their communities in a responsible and informative manner;

(3) Show that many newspapers of all sizes (1,333 have less than 50,000 circulation) not only match, but often excel, the standards so often accepted in listings of the country's "best" newspapers; and

(4) Give the public a blueprint to aid it in sifting responsible criticism of newspapers from the irresponsible, thus helping to protect the stake everyone has in an independent press—one of the vital underpinnings of a free society.

The principles in the outline have been endorsed and are already being followed by many newspapers. They supplement and modernize the Code of Ethics or Canons of Journalism adopted by the American Society of Newspaper Editors (ASNE) on April 28, 1923—a code written primarily as a guide for editors.

Acceptance of these principles, as of the ASNE code, is voluntary. Also, they are designed to apply solely to newspapers, and not to those communications media now being regarded as part of the press, such as radio, television, and news magazines. Their application will be subject to many varying local conditions and to many individual interpretations. It would be Utopian to hope that any newspaper would score 100 per cent.

This set of principles is not the first to be put forth since the adoption of the ASNE code. The Commission on Freedom of the Press, better known as the Hutchins Commission, outlined in 1947 five requirements for a press in a free society. It, too, concluded that there are no simple solutions, and in its report the commission commented that it had no idea all five requirements could ever be met completely by any one newspaper. The requirements, in substance, were:

(1) A truthful, comprehensive, and intelligent account of the day's events in a context which gives them meaning;

(2) A forum for the exchange of comment and criticism;

(3) The projection of a representative picture of the constituent groups in the society;

(4) The presentation and clarification of the goals and values of society.

(5) And full access to the day's intelligence.

The commission, headed by Robert Hutchins, then chancellor of the University of Chicago, was composed of thirteen men, ten of them educators. This was the first group ever to take a penetrating look at the American press. However, none of the members was a newspaperman, a lack of representation that resulted in considerable press criticism of the report.

As a sequel, *Editor and Publisher*, a weekly trade publication, sponsored

(*Continued on page 52*)

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CRITERIA OF A GOOD NEWSPAPER

A good newspaper prints the important news and provides the information, comment, and guidance that is most useful to its readers.

It reports fully and explains the meaning of local, national, and international events which are of major significance in its own community. Its editorial comment provides an informed opinion on matters of vital concern to its readers.

By reflecting the total image of its own community in its news coverage and by providing wise counsel in its editorials, a good newspaper becomes a public conscience. It also must be lively, imaginative, and original; it must have a sense of humor, and the power to arouse keen interest.

To implement these principles of good editing requires a skilled staff, an attractive format, adequate space for news and comment, and a sound business foundation.

The staff must possess the professional pride and competence necessary to breathe life and meaning into the daily record of history. Good writing must be combined with an effective typographical display of copy and pictures to capture the full drama and excitement of the day's news. Good printing is essential.

News and comment of most immediate interest and importance to the local community shall have priority for the available space, which will depend on the size and resources of the newspaper.

To assure a financially strong and independent publication, and one that is competitive with other media, a good newspaper must maintain effective circulation, advertising, and promotion departments.

Finally, a good newspaper should be guided in the publication of all material by a concern for truth, the hallmark of freedom, by a concern for human decency and human betterment, and by a respect for the accepted standards of its own community.

A good newspaper may judge its own performance —and be judged—by the criteria that follow.

INTEGRITY

The newspaper shall:

- Maintain vigorous standards of honesty and fair play in the selection and editing of its content as well as in all relations with news sources and the public.
- Deal dispassionately with controversial subjects and treat disputed issues with impartiality.
- Practice humility and tolerance in the face of honest conflicting opinions or disagreement.
- Provide a forum for the exchange of pertinent comment and criticism, especially if it is in conflict with the newspaper's editorial point of view.
- Label its own editorial views or expressions of opinion.

ACCURACY

The newspaper shall:

- Exert maximum effort to print the truth in all news situations.
- Strive for completeness and objectivity.
- Guard against carelessness, bias, or distortion by either emphasis or omission.
- Correct promptly errors of fact for which the newspaper is responsible.

RESPONSIBILITY

The newspaper shall:

- Use mature and considered judgment in the public interest at all times.
- Select, edit, and display news on the basis of its significance and its genuine usefulness to the public.
- Edit news affecting public morals with candor and good taste and avoid an imbalance of sensational, preponderantly negative, or merely trivial news.
- Accent when possible a reasonable amount of news which illustrates the values of compassion, self-sacrifice, heroism, good citizenship, and patriotism.
- Clearly define sources of news, and tell the reader when competent sources cannot be identified.
- Respect rights of privacy.
- Instruct its staff members to conduct themselves with dignity and decorum.

LEADERSHIP

The newspaper shall:

- Act with courage in serving the public.
- Stimulate and vigorously support public officials, private groups, and individuals in crusades and campaigns to increase the good works and eliminate the bad in the community.
- Help to protect all rights and privileges guaranteed by law.
- Serve as a constructive critic of government at all levels, provide leadership for necessary reforms or innovations, and expose any misfeasance in office or any misuse of public power.
- Oppose demagogues and other selfish and unwholesome interests regardless of their size or influence.

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in 1949 a ten-member panel of newspapermen and educators to consider plans for a "joint appraisal of the self-improvement possibilities of American newspapers through studies of specific problems."

Out of this informal panel discussion there emerged in 1950 a study by ASNE which made this finding: "The self-improvement of American newspapers depends chiefly upon the character of American newspapermen, their recognition and acceptance of the great responsibilities imposed by freedom of the press, their faithfulness to duty in giving the people of this country a truthful account of the day's news and fair comment thereon, and their willingness to profit by the intelligent criticism of the newspaper-reading public."

Recognition and acceptance of these responsibilities was underscored ten years later in historic Williamsburg. There, where Virginia adopted in 1776 a Declaration of Rights—"that Freedom of the press is one of the great bulwarks of liberty and can never be restrained but by despotic governments"—the Associated Press Managing Editors Association launched the present study.

The APME committee started with an extensive survey to determine what makes a newspaper a vital community force. The committee found forty-one different factors, falling under these major headings: integrity, responsibility, accuracy, complete and unbiased news, leadership, and character.

There was general agreement that news itself is the fundamental ingredient of a good newspaper and that the scope and integrity with which the news is handled establishes the character and leadership of the paper.

Ed Stone, managing editor of the Seattle *Post-Intelligencer* and this year's president of the managing editors' group, expressed it in these words: "Our first obligation to our readers is an honest measure of news . . . to keep them reasonably well-informed on what is going on in the world and in their community . . . to see that within space and human limitations they get the whole story of each news situation with enough backgrounding to make it intelligible and in the context of the historic march of events."

James S. Pope, executive editor of the Louisville *Courier-Journal and Times* until his retirement, and now on a Ford Foundation assignment, noted that fairness, accuracy, thoroughness, and courage are the criteria that matter most to people. "These create a personality," Pope said, "and they create confidence in that personality. There you have the essentials of leadership. Those who put their minds on your (survey) questions did not think of how we could beat television at entertainment or how we could increase circulation by exhibitionism."

"Experienced and devoted newspapermen know all of these things," said J. Montgomery Curtis, "and, equally important, they know the honest compromises which must be made." As Director of the American Press Institute at Columbia University, Curtis conducts a series of seminars each year designed to improve American newspapers. The task of establishing criteria, or any standard for making judgments, is made difficult by what Curtis found to be the highly desirable variety of newspapers seeking to adapt their performances to the needs of their own particular communities.

When the APME study was undertaken, numerous doubts were expressed that anything could be accomplished. Throughout the study, though, enthusiastic editors contributed many thoughtful suggestions and comments. Their comments reflected both a widespread concern that newspapers be made better and the fact that there are varying, often conflicting, views of the guideposts that must be followed in editing newspapers to meet the challenges of our day.

Mason Walsh, managing editor of the Phoenix *Gazette* and vice-president of APME, suggested that with suitable criteria much of the criticism of newspapers resulting from ignorance could be stilled because readers would have a method of evaluating newspaper performance. "It also would go far," said Walsh, "in countering the notion that there are only a selected few good newspapers in the United States, and it would effectively rebut those critics who say that newspapers are in business only to 'make a buck.'"

Newspapers are accepted generally as part of our daily life, but why are they important and why are dedicated newspapermen anxious to make newspapers a symbol of community responsibility? The first Joseph Pulitzer in 1904 put the answer in words just as pertinent today:

"Our Republic and its press will rise or fall together.

"An able, disinterested, public-spirited press, with trained intelligence to know right and courage to do it, can preserve that public virtue without which popular government is a sham and a mockery. . . ."

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WOMEN BUY MORE THAN ANYBODY

Particularly magazines–and the products advertised in magazines. More women buy McCall's than any other magazine in the world. McCall's circulation rate base of 8,000,000 is larger than Life (7,000,000), Look (7,000,000), or the Post (6,500,000).

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McCALL'S: FIRST MAGAZINE FOR WOMEN—FIRST IN CIRCULATION—FIRST IN ADVERTISING.

A DOUBLE-DECKER THEATRE

SOMETHING NEW IN MOVIE COMMUNICATION

By HOLLIS ALPERT

ON JUNE 26, 1962, a two-decker theatre known as Cinema I and Cinema II will open its double doors and double box office on Manhattan's Third Avenue which, not so many years ago, was a dank, dark street covered over by an elevated connection between the Bowery and the Bronx. Third Avenue has not only been opened to the skies, but it is rapidly being lined with luxury apartment houses, shining new store fronts, and "art" cinemas. It was in this burgeoning "mid-East Side" of New York that Don Rugoff chose to make a splash with his showcase film theatres. The newer East Siders, he has discovered, are staunch supporters of the intimate movie theatre, the kind in which coffee is served in the lounge, and Ingmar Bergman and Michelangelo Antonioni are served on the screen.

Don Rugoff, who is the thirty-five-year-old head of New York's Rugoff and Becker chain of art houses, numbering among them chic, comfortable little theatres like the Sutton and the Beekman, has more than coffee in mind for the combined lounge of Cinema I and Cinema II. (His coffee will be served, by the way, from a mobile cart and will be attended by a hostess of whom any air line would be proud.) His lounge will have book displays, a hi-fi listening area, and an art gallery. "The intimate, specialized film house," Rugoff explained, "is rapidly developing into a compact cultural center."

So aware is he of the sophisticated nature of his audience that he regrets the New York State liquor laws will prevent him "from serving sherry."

Laws have not, however, interfered to any great degree with theatre architect Abraham Geller's imagination. His building is the first in Manhattan in some forty years to be devoted solely to movie exhibition. It is two stories high and will present to passers-by a sleek façade of glass and Yugoslavian marble. Interior designer Ben Schlanger has put the screen only thirty inches from the floor and arranged the sight lines and width between rows so that every member of the audience will have an unobstructed view of the adult passions that will be shown on the screen. More than that, he has eliminated center aisles; people will take their seats from the sides. It is expected that first-comers will fill the center seats and not provide too many legs to impede the later arrivals.

Cinema I will seat 700, and Cinema II will provide for an even more intimate 300. Since Rugoff is opening the same picture in both theatres (the tri-decker "Boccaccio 70" of De Sica, Fellini, and Visconti), it may be wondered why *one* theatre seating a thousand might not have been more practical. First of all, the art-house audience seems to prefer smaller theatres. "Secondly," Rugoff said, "it will enable us to have staggered seating times. Instead of a show every two or more hours, there'll be one every hour. The twin theatre represents convenience for the audience and flexibility for the owner. A picture, after running for some weeks in both theatres might slow down in business, but not enough to justify replacing it. It could then continue on in one of the theatres, while a new program goes into the other." He has not yet decided whether the audience will be able to see a double feature for the price of one or two admissions.

The smaller theatre would be suitable for the foreign film of more limited appeal. There are Japanese, Polish, and Indian films of high quality that have trouble being shown because they cannot fill the larger art houses. The 300-seat Cinema II would be ideal for such pictures, or for an offbeat American picture.

It has not taken long for the twin-theatre idea to be emulated. Right next door to Cinemas I and II, Walter Reade is modernizing his 450-seat Baronet and putting on top of it the 600-seat Coronet. Joseph E. Levine has announced he will build a twin theatre for culturally minded Bostonians, and Boston theatre-owner Ben Sack intends to do the same. A large firm, General Drive-In, has stated that it will build several twin theatres in or near shopping centers; these will not be pickaback, but back to back, with a common projection booth providing staggered seating time for anyone who wants both to shop and see a movie.

The building of twin theatres is part of a distinct reversal of the national trend toward tearing down movie houses and putting parking lots and supermarkets in their places. Theatres are still closing, but these are in locations that no longer attract large movie audiences. And meanwhile, across the nation, according to *Barron's Weekly*, "both downtown and in suburbia, theatres are being built in increasing numbers. The reason: theatre owners have discovered that the so-called lost audience can be weaned away from television and other leisure-time activities by new or refurbished theatres which show good films at convenient times and in convenient locations."

Fewer drive-ins are now being built and more theatres are being made part of suburban shopping developments. And, creating much of the exhibition news and noise is the continuing advance of the art house. Before World War II there were not more than fifty of these in the country; by the mid-1950s there were an estimated 300 (and perhaps another 100 that vacillated between foreign and Hollywood films). Today there are 600, many of them converted from run-down neighborhood rat hotels into clean, modern little theatres for fine films. More are coming. At this very moment, according to the most recent figures, twenty-two new ones are being constructed in various cities, all to be equipped for serving coffee instead of popcorn.

ONE big reason for the growth of art houses has been the resurgence of quality foreign films. While Hollywood concentrated on such technically dubious advances as CinemaScopic screens and stereophonic sound tracks, foreign film makers widened the imaginative horizons of the screen. A theatre owner, stuck with too much stultifying Hollywood fare, could hardly fail to notice that a film like "Room at the Top" attracted 5 million Americans. Not all of these were in art houses, to be sure, but the film was certainly given its impetus by art theatres. "Never on Sunday" also began as a modest art-house feature. Then it went on to broader release and an audience of 10 million—greater than that achieved by the majority of

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Hollywood's pictures. An "art film" policy became attractive to many theatre exhibitors previously suspicious of the word *art* when applied to movies.

Not all imports from abroad have had the dizzying success of a "Never on Sunday" or a "La Dolce Vita." But even so "advanced" a film as "L'Avventura" played to 750,000 admissions in its first runs, and Antonioni is expected to do better than this modest art-house success with subsequent films, once audiences grow accustomed to his highly personal style.

A theatre owner such as Don Rugoff no longer seems visionary when he sees the possibility of film production geared strictly for the art houses. "It's perfectly feasible," he said, "for a low-budget picture of distinction to recapture its cost in the intimate theatres alone. By low budget, I mean $400,000 or less." As an example he cited "The Mark," which received some of its financing from the Walter Reade subsidiary, Continental Film Distributing Company. Rugoff, too, is looking into the possibility of financing films. With so many art houses in operation, and with more coming, there is a good deal of competition for the available films of quality.

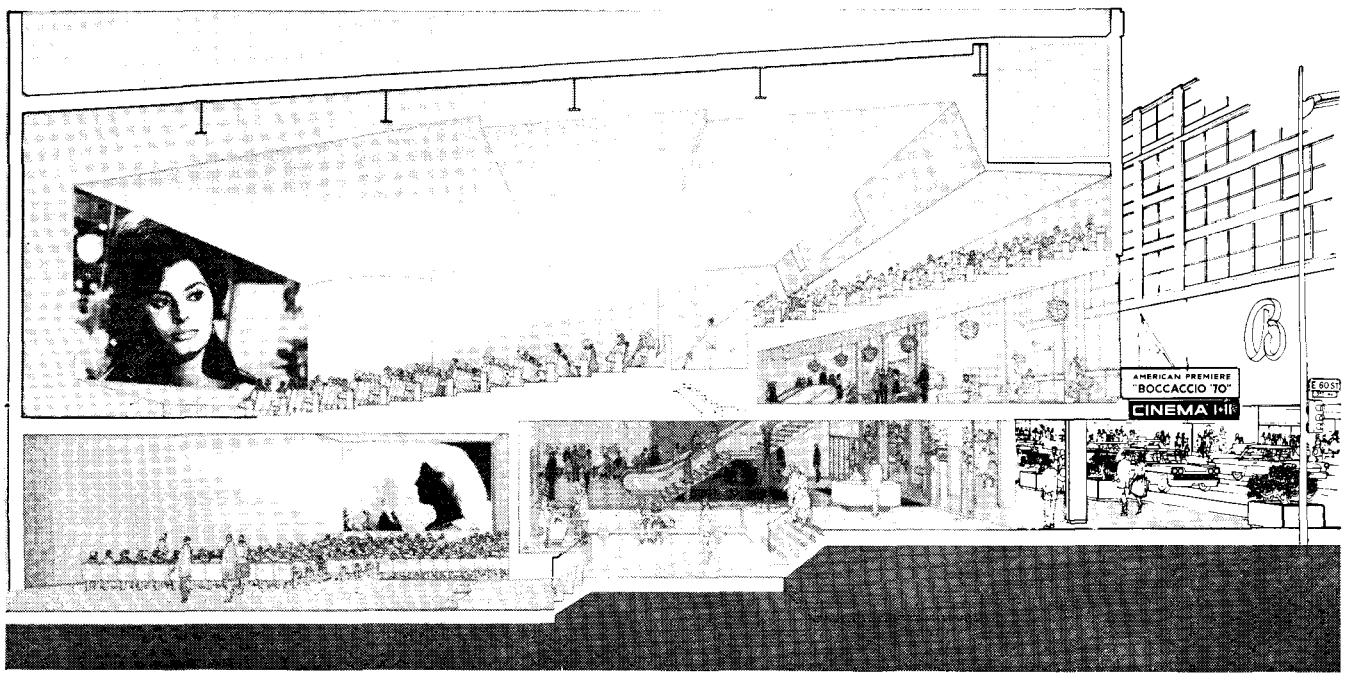
In fact, Rugoff sees the time very near when low-budget production aimed at adult audiences will be a virtual necessity, if art houses are to continue their policies of showing quality films, and he is aware that Cinema I and Cinema II represent a calculated risk based on the expectation that foreign films will maintain their quality and appeal. There is a buffer, however. The major American distributors have shown an increasing inclination to showcase their more distinctive films in art houses. MGM's "Gigi" ran for a year in Rugoff and Becker's Sutton, returning a revenue of $750,000 in that theatre alone. This is a nice bit of change, even for MGM, and more than one picture has bypassed the chance for a one-month Radio City Music Hall engagement in favor of a long run at an art house. The cachet and prestige of such a run increases the film's potential, it is felt, and supposedly builds up a "want to see" attitude on the part of the non-art house public. This exhibition pattern is sometimes varied by opening a Hollywood film on Broadway and in an art house at the same time.

THE prestige that accrues to a picture through this kind of showing is predicated on the assumption that the art-house audience is by and large an intelligent audience. Rugoff wholeheartedly subscribes to this assumption. "In choosing an art house theatre site," he said, "it's more important to consider IQ than wealth." No small amount of wealth appears to be concentrated near Cinema I and Cinema II, but Rugoff is not counting only on a public drawn from the immediate neighborhood. By the end of the year Third Avenue, between thirty-fourth and seventy-second streets, will have at least seven art houses, a Broadway of the East Side, but more sophisticated.

To Rugoff it is significant that no comparable construction is going on in the live-theatre field, other than for a sponsored project like Lincoln Center. Live theatre, he feels, is being embalmed, while films attract an increasingly large number of culture-minded patrons. Nevertheless it is still true that one third of the art-house audience is concentrated in New York City. "What does well in New York," Rugoff said, "is what influences the art houses in the rest of the country."

Meanwhile the big screen has gone in for progress, too. The Cinerama Corporation, allied with MGM, is producing mammoth Cinerama features, and is in the process of acquiring and converting theatres for their showing. Loew's Capitol in New York will shortly have 2,000 of its 3,600 seats removed and its decor keyed down to a monotone, so that nothing will distract the audience's attention from the huge screen which will occupy the entire fourth wall. By the end of the year there should be at least sixty of these "super-Cinerama" centers in the U.S.

This theatre-building activity is obviously a reaction both to increased movie attendance—up from a recent low of 33 million weekly admissions to a present 44 million—and to audience selectivity. Whatever an American's desires in movies, it appears he will soon have a theatre to provide for them, whether it be the overpowering images and stereophonic sounds of Cinerama, or the deluxe, intimate comfort of Cinemas I and II. Both are moving boldly into the future—and tacitly admitted by both camps is the miscalculation of the past decade, the assumption that there was one movie audience instead of several.



Artist's rendering of how double-decker theatre idea works.

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A COLLEGE DEBATE/A ROW OF ROCKETTES/A JOURNEY WITH JACQUELINE/SHARI, HUSH PUPP

THIS IS NBC

One of a series of advertisements which reflects the balance, scope and diversity of NBC's program service.

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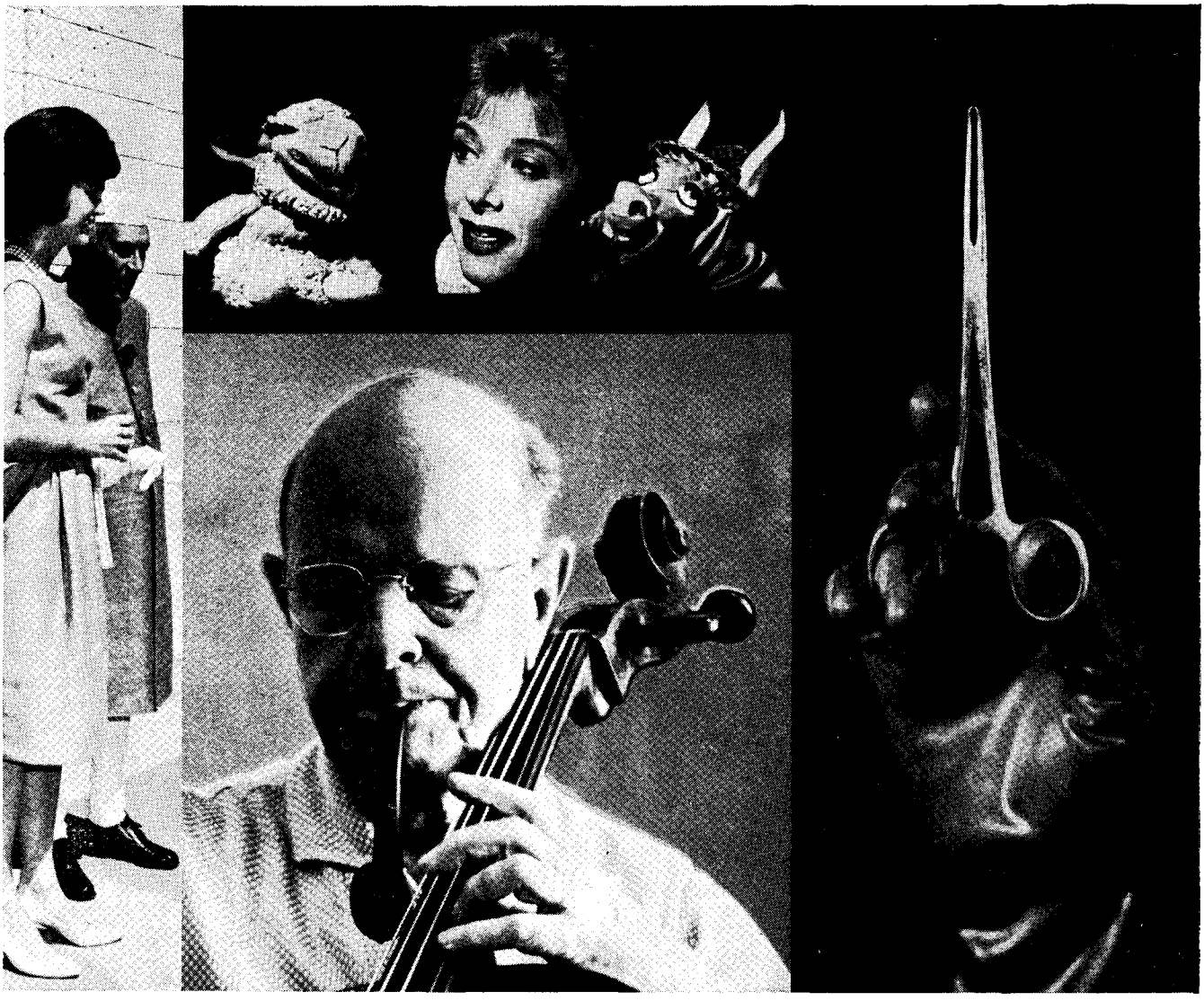
) LAMB CHOP/ PABLO CASALS AND A BREAKTHROUGH IN HEART SURGERY



:GEST SINGLE SOURCE OF NEWS, INFORMATION AND ENTERTAINMENT IN THE FREE WORLD

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Communications Letters

Continued from page 48

the peculiar shopping rituals of home purchases? Because home purchase involves a total commitment on the part of the shopper, newspapers are considered to be an essential medium of information. The newspaper offers the shopper a quick appraisal of the market as a whole. Few home shoppers overlook this source of information.

The quote, taken out of context from our report, implies that newspapers are taken as authoritative in *all* areas of information: This is, of course, an extension of fact not warranted by our observations.

Irving S. White,
President,
Creative Research Associates, Inc.
Chicago, Ill.

"NEW TREND TOWARD COMMERCIALS"

John Tebbel's "FM: A New Trend Toward Quality" should have been titled "FM: A New Trend Toward Commercials," which would have more accurately stated the substance of the article and the trend. Mr. Tebbel's urgings to advertising and network owners to capitalize on the commericals will harm the quality of FM and not help it. I only wish that Mr. Tebbel, advertisers, and station owners would reflect on what commercials have done to TV and AM radio before wishing the same fate for FM. In short the article's observation that "money, maybe a lot of it, lies buried in the FM hills" shows the real interest of advertisers and will surely lead to exploitation of the audience unless the interest is focused on the quality of programming.

The point of Mr. Tebbel's idea is that FM should seek more conformity (try to avoid extremes – rarefied programming) and be a more hospitable climate for advertisers. I feel that Mr. Tebbel's suggestions will keep FM from fulfilling its goal of quality.

D. J. Moreland.
Los Angeles, Calif.

THE TWO HAT POLICY

Your story by Peter Bart, "When a Reporter Asks for Advertising" [*SR*, May 12], was read by me with considerable interest inasmuch as the organization of which I am president, the Society of American Travel Writers, came into being primarily because a number of us "simon pures" (travel writers who are exclusively concerned only with the editorial department) felt there was a definite need to impress upon other publishers the importance of separating editorial duties from those of advertising. In other words, we firmly do not believe in the "two hat" policy or the "big stick" approach, according to which the travel writer can go to an advertiser and promise a story if he can get the advertising.

The retired travel editor of a major New York daily quoted by Mr. Bart as saying: "Of course I sold space in addition to writing about my field—what's wrong with that?" would not be eligible to become an active member of our society. Our Constitution clearly specifies that:

"Active membership will be limited to those regularly engaged as salaried travel editors, writers, broadcasters, or photographers; actively assigned to diversified travel coverage by a recognized medium (newspapers, magazines, book, radio, television, motion pictures); or devoting a substantial or regular part of their time to such travel coverage and the balance to other strictly editorial work; or to those who are employed or free lance in any of the above areas with sufficient steady volume of published or distributed work about travel to satisfy the Board of Directors. . . ."

I cannot close without stating that the pressure on the travel writer from the industry itself to "print a story and we'll give your paper an ad" has been considerable and while it still exists I feel the "educated" advertising agency and those serving the traveling public are coming more and more to realize the reader of today knows a "puff" when he sees one and pays little attention to it.

A good travel page consisting of stories prepared by an expert, with no ties other than his editorial commitments, not only blesses the newspaper itself but the entire industry.

Leavitt F. Morris,
President,
Society of American Travel Writers.
Washington, D. C.

GLITTERING JOB DEPARTMENT

I think the Communications Section of *Saturday Review* is doing a glittering job for all mass media. It has been carrying the kind of stuff that is damn useful to pros in the business. For the general reader it should prove a 20-20 eye opener.

What prompted me, in particular, to pen this fan note was the May 12th issue jampacked with rich material, notably RLT's piece on radio's stunning comeback, the Peter Bart piece on advertising and the ethics of daily newspaper publishing, and John Tebbel's probing of present-day FM.

All this for 25 cents—and no green stamps.

Jo Ranson,
Senior Editor,
Sponsor.
New York, N. Y.

"Nobody communicates any more."

FORENSIC ERROR

We wish to thank you very much for the nice things you had to say about the TV program Championship Debate [*SR*, May 12].

One statement, however, is incorrect; Feldon and Sherrill are not the originators of Championship Debate. Many people at both the American Forensic Association and the American Student Foundation worked for several years to bring this program into being.

We would appreciate it very much if you could correct this erroneous impression among your many readers.

Richard A. Feldon,
Arthur M. Sherrill,
American Student Foundation.
New York, N. Y.

KUDOS

The Tebbel piece "Freedom of the Air: Myth or Reality?" [*SR*, April 14] is truly excellent. Congratulations on an original and constructive piece about radio.

R. Peter Straus,
Straus Broadcasting Group,
New York, N. Y.

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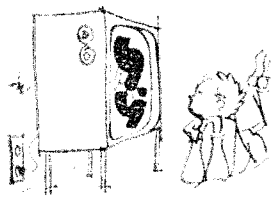
THE BELIEVABILITY SURVEY



By ERIC HODGINS, *an editorial consultant to the firm of Elmo Roper and Associates as well as to the Crowell-Collier Publishing Company. From 1933 to 1958 he was at various times managing editor, editor-in-chief, and publisher of Fortune; a member of its board of editors; and editorial vice-president of Time, Inc.*

IN HIS article "What Survey Do You Believe?" (*SR*, May 12), Mr. Arville Schaleben of the Milwaukee *Journal* bestows upon public-opinion research the compliment of his suddenly aroused attention. But something is odd about his commentary on the research report rendered by Elmo Roper and Associates to its client, the Television Information Office. It is this: not every editor is two years late on a story, and not every one, having been on the freight so long, would then sprain an ankle in getting off at the wrong place. Let me try to be very explicit in a reply to Mr. Schaleben's article of winks and nudges.

Late in 1959 the Television Information Office, whose function is well explained by its title, asked the Roper firm to design and conduct a study to assess public attitudes toward television. The quiz scandals had broken that year, and the TIO wished to know whether, in fact, television was held in as low repute as its severest critics claimed. In its questionnaire the Roper firm asked one question and only one, directed toward television quality as a news medium. It was: "If you got conflicting reports of the same story from radio, television, the magazines, and the newspapers, which of the four versions would you be most inclined to believe?"

In 1959, the newspapers edged out television: 32 per cent of the public cited them as most "believable" against a 29 per cent vote for television. Possibly out of modesty (or magnanimity?) the press did not widely report these findings, although the TIO publicly released them. Another possible explanation of the press's indifference to this news was that the whole subject was television and the public's attitude toward it, which on the whole was favorable.

Two years elapsed. Then the Television Information Office asked Elmo Roper and Associates to repeat its earlier survey, gathering new answers to the same questions. During these two years' time the quiz scandals had aged in the public memory, but Chairman Minow of the FCC had made his "vast wasteland" speech. So what was public opinion about television *now*?

Again, Roper designed and conducted a study for the TIO. The same questions were asked; again with one, and only one, *and the same one as in 1959*, bearing upon television's "believability" as a news medium. But in 1961 the public response to this question was different; now television's "believability" had risen to 39 per cent, and that of newspapers had dropped to 24. This was the news which awoke Mr. Schaleben—as it did several other apostles of the printed word who had been taking cat naps in 1959.

Mr. Schaleben's manners at several points in his article become so overpolite that it is a little hard to know what he is talking about, but I think I can translate him into short, straight speech.

First, he seems to be suggesting that, because the Roper client was the Television Information Office (a fact Mr. Schaleben feels he has discovered, but which was always considerably less secret than a railroad timetable), it was somehow arranged that the answers from the public should gratify the TIO. He thus intimates that client and independent research firm collaborated in a fraud. He begs leave to doubt that Elmo Roper and Associates "completely controlled" the 1961 survey for TIO, his grounds being that the 1961 survey ". . . was patterned after the 1959 survey, which bore a happy result for the Television Information Office just when the industry needed some cheer." Well, the 1959 survey, which Mr. Schaleben thus attempts to traduce along with everything else, also "bore a happy result" for newspapers, which have needed some cheer for several decades. But the newspapers generally overlooked the cheer—offered *free*, I might add, since the survey had been commissioned and paid for by someone else.

Mr. Schaleben's delicately phrased suggestions of collusion also fly in the face of facts and sense. As to the facts, two reports were made and published. The first one, issued while he slept, favored his "side" on the question to which a later public answer now torments him. The second report, in which public answer does not favor his "side" was commissioned by the TIO with inescapable awareness that the figures might *again* have favored Mr. Schaleben's "side," as two years ago they did.

As to sense, I am sure that if Mr. Schaleben will start thinking again for a moment it will come over him that if a public-opinion researcher gave a client what he thought the client wanted, instead of the facts of the case, he would be choosing the high, short road to professional extinction on economic grounds alone.

Second, Mr. Schaleben thinks he has discovered discrepancies between figures published by the Gallup and Roper organizations on newspaper believability and accuracy evaluations. Actually, given the differences in the questions, and the purposes for which they were asked, the correlations between the Gallup and Roper figures are remarkably close—much closer than the accounts of many happenings as written by two reporters observing the same event for rival newspapers with different "policies."

It has long been a matter of remark that when an inconvenient fact collides with a cherished tradition the producer of the inconvenient fact is likely to be called mistaken or mendacious by the defender of the cherished tradition. Mr. Schaleben is one of the latest but I suppose not the last to wield one of these *flammenwerfer*. When I said at the outset of this rejoinder that he had missed the whole point of the TIO study I meant just this: he seems to think that the purpose of the study was to attack weaknesses in newspapers. Bless him, that was not the purpose at all. The purpose was wholly different and, unlike Mr. Schaleben, wholly noncontentious: to elicit facts on how the public felt about television, in *all* its aspects, of which its news function was only one.

I am sorry Mr. Schaleben sat down on a tack in his office chair—possibly just as he was about to begin work on a Final Late Night Extra designed to be issued about noon. But neither the Roper organization nor the TIO

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put the tack there. The public put it there. It is with the public that Mr. Schaleben has his real quarrel—and vice versa.

Also, I am personally sorry that the newspapers have experienced a drop in public estimation, but in view of their general resistance to social and technical innovation I cannot describe myself as surprised. When television news coverage first began, it was certainly pretty bad. Today, national television news coverage has developed a whole arsenal of new techniques, from animated maps and diagrams to the deftness of instantaneous remote switching. But it has also developed something more: as now practiced it has brevity, point, and *wit*. I would not know in what newspaper to look with even the remote hope of finding any two of these three qualities.

I have a final fact for Mr. Schabelen—a very old fact. Before World War II began and before commercial television existed, the Roper firm conducted a lengthy and costly survey for *Fortune*, of which I was then publisher. Mr. Schaleben can find it in the back files for August, 1939, under the title, "The Press and the People." Let me cite him only two questions and responses. In answer to the query, "From which one source do you get *most* of your news about what is going on?," 64 per cent of the population sample said "Newspapers" and 25 per cent said "radio" (The balance was scattered.) Then came the question: "If you heard conflicting versions of the same story from these [cited below] sources, which would you be most likely to believe?" The answers, now almost a quarter century old, were these:

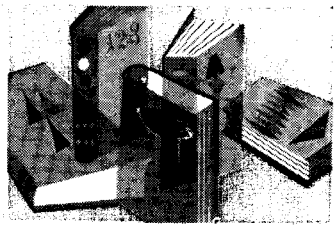
Radio press bulletin	**22.7%**
Radio commentator	**17.6%**
Authority you heard speak	**13.0%**
Newspaper editorial	**12.4%**
Newspaper news item	**11.1%**
Newspaper columnist	**3.4%**
Don't know or "it depends"	**19.8%**

I am going to leave Mr. Schaleben pondering these old statistics. Possibly he can relate them to the largely cheerless history of newspapering's last twenty-five years—but not if his automatic reaction to unwelcome comparisons is that they cannot be true because they make his ankle hurt.

LITERARY I.Q. ANSWERS

Column Two should read: 9, 11, 16, 20, 10, 2, 4, 5, 6, 12, 14, 13, 1, 17, 18, 7, 19, 3, 15, 8. Column Three should read: 6, 11, 14, 17, 3, 10, 13, 9, 19, 16, 15, 5, 8, 7, 12, 4, 20, 1, 2, 18.

Books in Communications



Battle Cry

By CURTIS COLBY

ONE OF the central points of **"The Great Time-Killer,"** Harold Mehling's blast at the television industry, is made in a quoted excerpt from a memo Pat Weaver wrote while president of NBC:

> [Major sponsors] want to put on entertainment that will be inoffensive to everyone. They have no real interest in public service. They have no real interest, in most cases, in giving the public anything but escape, and selling them their products.

During "approximately one year of research," the author culled scores of similar quotes from such sources as memos and public utterances by advertising and network officials and testimony before Congressional committees. He presents considerable evidence that the great bulk of television programming is controlled by advertisers, with the result that it consists predominately of sex, violence, and platitudes; that the industry is incapable of policing itself; and that the FCC is largely helpless.

Of course none of this is new. It has been asserted before by critics like John Crosby and by numerous other people in the wake of Newton Minow's "wasteland" speech (parts of which are contained in an appendix). But if the author of "The Great Time-Killer" has arrived on the field after the angels have already taken sides, the enemy is still, to judge from this past season, far from routed.

Mr. Mehling comes equipped to do battle having written a number of television shows and with a sure feeling for the kind of atmosphere surrounding the industry. For his weapon he has chosen the bludgeon rather than the dueling sword, and he swings hard—at times too hard. In places he adopts the exposé manner, an unnecessary descent given his subject. In other places he tends to belabor his material past where we are convinced.

But in the main he sustains and justifies his attack. True, the reader comes away with few positive alternatives (a chapter is devoted to problems attached to pay television), but this is not the author's fault. The hard facts simply are that few alternatives exist.

The only real solution is action by the viewing public, and in this connection "The Great Time-Killer" has an appendix listing most of the products advertised on television, keyed to the names and addresses of the companies who make them. The author also suggests the form an effective protest letter should take. This idea is, however, overhung by an uneasy question. Suppose even that the list of sponsors could be made available to the entire television audience. Would any sizable portion of this audience—which helped increase Revlon's sales by nearly 50 per cent the first year it sponsored "The $64,000 Question"—take advantage of the opportunity?

COCK TO CAPON: In the 1920s and 1930s, before television, when the public still got much of its vicarious mayhem from screaming headlines, a poll among journalists might well have revealed J. David Stern as the most stubbornly individualistic newspaper publisher of his time. In **"Memoirs of a Maverick Publisher,"** he tells how he built up a successful newspaper chain, and at the same time gives us an inside view of a tempestuous journalistic era. As an example of the kind of personal journalism practiced then, he tells of the time his Camden (N. J.) *Courier* won a newspaper war with David Baird, Jr's *Post-Telegram*. Before selling out, the *Post-Telegram* ran a banner headline across its front page: DAVE STERN IS A DIRTY DOG. That night, upon spotting Baird at a public dinner, Stern shouted at him: "Dave, you know what a dirty dog does to a post."

Always the battler, Stern frames his memoirs with some provocative digs at today's monopoly press. He cites the statistic that "of the 1,769 . . . dailies in the United States . . . only 155 are in competition." The mainstay of this monopoly press, he charges, is advertising and features rather than controversy; it has gone from "fighting cock to capon."

But press monopolies don't stop with newspapers: "Today more than 750 radio and television stations are owned by newspapers. In 76 cities a monopoly daily owns the only radio station." Such disquieting facts speak for themselves.

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Literary Future

Continued from page 17

vacations. All this will lead to the decline of certain familiar types of writing, especially nature poetry and novels of the soil. Walt Whitman said a hundred years ago:

> Having studied the mocking-bird's tones and the flight of the mountain hawk,
> And heard at dawn the unrivall'd one, the hermit thrush from the swamp-cedars,
> Solitary, singing in the West, I strike up for a New World.

But our world is no longer a new one, and its emblematic bird would not be the hermit thrush or the solitary mountain hawk, but rather the mocking bird perched on the television aerial or the robin that gathers in flocks on suburban lawns.

The novel will continue to be the central form in American writing. When critics tell us periodically that the novel is dying, I suspect their real meaning to be that they can't write novels. Or perhaps they mean that they don't like to read novels because they have become more interested in hard facts or nebulous ideas. Or again they may have laid down rules for writing novels and may have found that the novelists who followed their rules became insufferably dull; therefore the critics announce that book-length fictions are as dead as Dickens.

Most of us feel, however, that the novel is still what Scott Fitzgerald called it, "the strongest and supplest medium for conveying thought and emotion from one human being to another." At the time of his crackup, Fitzgerald tortured himself with the fear that novels were losing ground to motion pictures. "There was a rankling indignity," he said, "that to me had become almost an obsession, in seeing the power of the written word subordinated to another power, a more glittering, grosser power." But he wrote those despairing lines in 1936, and since that time the glittering, gross movies have lost much of their popular appeal, even when they are based—as most of them now seem to be—on successful novels.

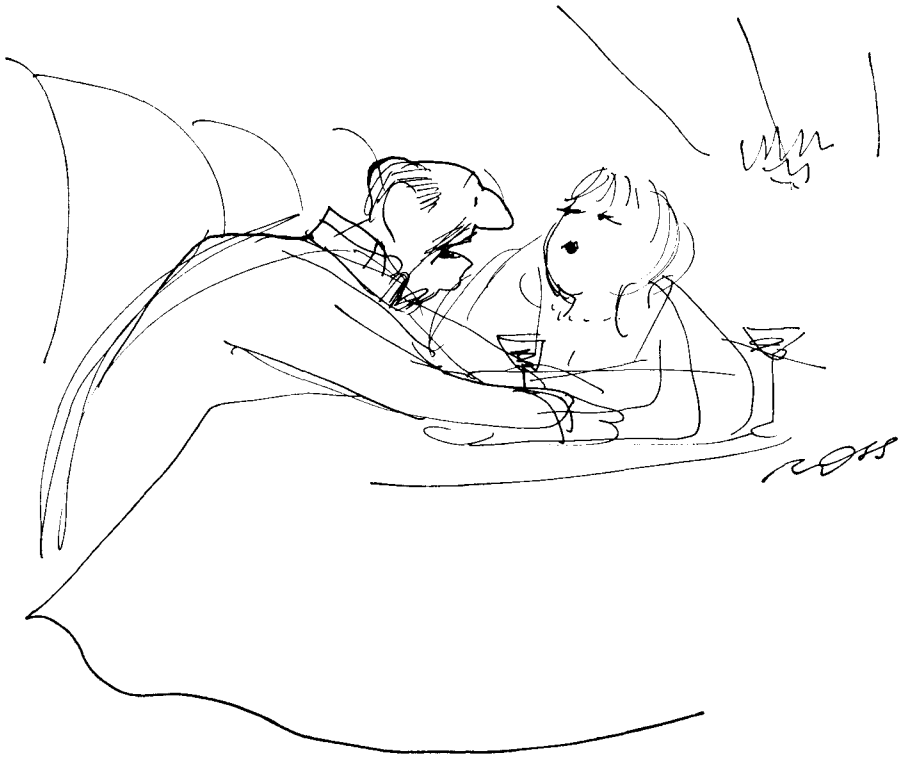
Also since that time, there have been other attacks on the position of the novel, notably by radio, television, picture books, documentary writing, and various forms of disguised or straightforward confession—not to mention the critical assaults. All these forays have been repulsed, but still I suspect that novels in the future will be different from most of those we are now reading. The simple growth of population, which forces Americans to live more and more in groups and to depend on their connection with institutions to maintain their status as consumers, might lead to the decline of the novel of sensibility, defined as the type of fiction that tries to explore the deeper feelings of an individual, often by transcribing his stream of consciousness. In the new era individuals will be less important, groups will be more important, and novelists will react to the changed situation.

The reaction of some will be to compensate by putting an exaggerated stress on their individualities, but I should guess that more novelists will study either the adjustment of individuals to the group or else the broad field of interpersonal relations. Perhaps James Gould Cozzens, with his ability to tell us how lawyers live with other lawyers, and Air Force officers with their commander, and doctors with their patients, is more of a portent than Virginia Woolf, with her infinitely refined sensibility, or than a grizzled wolf like Ernest Hemingway.

For some years now, most of our serious novels have dealt with lonely and maladjusted individuals, usually adolescents, or else they have dealt with such very small groups as the restricted family composed of husband, wife, and mistress. I anticipate that novels of the future will have broader themes; they had better have them, if the novel is to retain its central position. One category of fiction that might disappear except as entertainment for the unsophisticated is the novel that presents sex as a personal discovery of the novelist—an unknown island, let us say, to which he had led a scientific expedition bent on recording the behavior of the native fauna. Readers are tired of learning that this fauna, described in exhausting detail, consists of laboratory mice and guinea pigs.

The simple desire to write something different will encourage novelists to make all sorts of experiments. One of these, I am sure, will be the attempt to transform various popular types of fiction—the so-called groove books, including mysteries, Westerns, and interplanetary adventure stories—into something more intelligent. All books will be written with greater technical skill; this growth in required skill is an irreversible tendency. Many novels in the future will read like nonfiction, and many documentary books will read like novels. Although most novelists will tighten their plots, others by reaction will loosen them, and there will be other long, bold, and picaresque stories like Saul Bellow's work of some years ago, "The Adventures of Augie March."

The critics, after demolishing every novelist still writing, will take to demolishing one another for their transgressions, which are more serious at present than those of the novelists. Poets will stop being carefully academic and will become freer in diction and more direct, even brutal. Everything now in fashion will go out of fashion. Finally two or three writers will emerge from the mass, after being saluted as geniuses, and they will set the unpredictable fashions of a new age.



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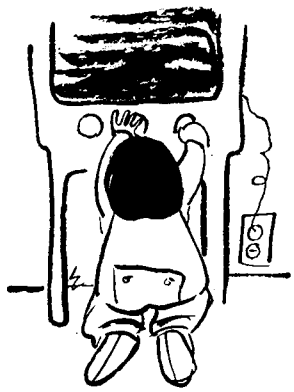
TV and Radio

Continued from page 23

switched. The sound and sight media, he explained, are competitive in Russia: "there is a certain rivalry between them, and this is okay; it has good results."

Russia has three TV channels; two are black and white and a third experimental channel is for color. (There are roughly 1,000 color TV sets out of 6 million that can receive all three channels.) Two quarter-hour news bulletins are piped by the network during the day to local stations; the local outlets may or may not carry them. But the half-hour evening news show at 10:30 P.M. must be carried by all stations. As in Western nations, the TV news people in Moscow may break into any program to broadcast big news.

The Russian TV news shows combine hard news, editorials, interviews, and features. Controversial programs also exist. Architects, for example, have differed, over the air, about Moscow's feverish apartment-house construction program. Shall more money go for exterior appearance or interior function? Man-in-the-street programs are popu-



lar, and at the recent Komsomol Congress of youth groups, young Komsomols discussed on television their future plans, aims, and career prospects.

According to some American residents in Moscow, Soviet TV news still needs considerable enlivening. But recently there has been a shake-up at top Soviet propaganda levels, as television's importance internally and externally has been recognized. The Russians (even as we) have discovered, too, how voraciously television eats up material. The only thing that can lick the problem is professionalism. In Juri Fokin, a young man who has gone west (as far as England) and glimpsed livelier television horizons, the propaganda chiefs have evidently put their money on a professional with quite a Western style.

—ROBERT LEWIS SHAYON.

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ENGLISH-SPEAKING GERMAN GIRLS, aged 16, 17, residing Munich, desire position July-August caring for children U.S. family traveling abroad. Reference, Edwin D. Steel, Jr., United States Courthouse, Wilmington 99, Delaware.

CHALLENGE DESIRED: Male, 31, single, M.A. Travel or relocate anywhere. Box X-978.

EMPLOYMENT OPPORTUNITIES

WISH TO engage competent governess for my 9-year-old daughter in a Southern city. No problem child. Ample free time and travel opportunity. Please send experience and recommendations. Box X-942.

CALIFORNIA JOBS! Tell us field you want; we'll mail you listings. Send $2 to California Employment Directory, 420 Market Street, San Francisco 11.

LIBRARIAN for small-town Connecticut growing library. New building on old green. Box X-973.

CANADIAN INDEPENDENT BOYS' SCHOOL requires English teacher for September, 1962. Starting salary $4,500-$7,500 depending qualifications and experience. Enthusiastic, broadly educated man preferred. Travel allowance, superannuation. Enclose complete details education, experience first letter. Russell McNeill, M.A., Headmaster, Halifax Grammar School, 5750 Atlantic Street, Halifax, N.S.

SECRETARIAL POSITION to wife of university president, requiring good accurate typing, legible handwriting, ability to drive a car, and willingness to live in attractive apartment on premises which includes complete living quarters and utilities; excellent opportunity for woman wishing to supplement income. Write by hand stating age, education, experience, references and salary required to: Miss Marian W. Jones, Assistant Director of Personnel, University of Pennsylvania, 3025 Walnut Street, Philadelphia 4, Pennsylvania.

HOUSES AVAILABLE

For Sale

VERMONT COUNTRY PLACES; Lake cottages, Homes, Building sites, Investment acres, Ski lodges. Ray Holway, Realtor, Rutland, Vermont.

NEW HOPE, PA.—Lambertville, N.J. Contemporary, 4 bedrooms, 2 baths, wooded hill, terraced garden, 10,000 bulbs, ferns, wild flowers, brook, private. $19,500. EXport 7-1245, Box X-689.

HOUSES AVAILABLE

For Sale

VERMONT'S NORTHEAST KINGDOM. Tree farmers offer incidentally acquired houses, surveyed lots with views, some with lake access, $100 per acre and up; timber tracts for recreation and investment 10-1,000 acres. $10 per acre and up. For brochure write Box W-139.

HARRIMAN, N.Y. 7 room ranch, almost new, 2 acres. Near schools, facilities, yet quiet, scenic. 70 minutes from NYC. Near Exit 16-Thruway. $30,000. Box X-905.

MAY WE HELP you find a place in the country in Bennington County, Vermont? Herbert Douglas, Realtor, Arlington, DRake 5-2215.

ASHEVILLE, N.C.—11 acre mountain home, electric kitchen, furnace, patio, bedrooms, bath. $12,500. Chambers, 141 Grove, Stockton, California.

COUNTRY HOME with income. New Jersey. Near New Hope, on beautiful canal. Send for folder. Scott, 32 West 22nd Street, NYC 10.

SUMMERVILLE, SOUTH CAROLINA—Old residence in The Flower Town in the Pines, near Charleston. Beautifully planted grounds. For immediate sale—$8,750. Box X-979.

For Sale—Furnished

FAMOUS LANDMARK — Gallery-on-the-Moors, magnificent, year-round studio home, furnished. Cape Ann, Massachusetts. Sale, rent. Umberto Romano, Provincetown, Massachusetts, Provincetown 1806.

For Rent—Furnished

COMFORTABLE, ATTRACTIVE old house five miles from small university town. 4 bedrooms, 3 baths. Servants' rooms. Very reasonable rent. Write Mrs. Albert S. J. Tucker, Route 2, Lexington, Virginia.

For Summer Rental

CAPE COD COTTAGES. Seasonal to bimonthly. $300-$800 monthly. Covering several seashore towns. Nauset Summer Rental Center, Orleans, Massachusetts. Phone 552.

WILMINGTON, VERMONT. Hillside duplex apartment—"real country"—accommodates six. Box X-624.

VIRGIN ISLANDS. Attractive villas available at $165 weekly or $400-$500 monthly at Grapetree Bay, the largest resort on St. Croix. Three couples can share one villa with children. All resort facilities including seaside dining terrace at the Hotel.

PROVINCETOWN, MASSACHUSETTS. 4 bedroom house, season: $1,200; 5 bedroom house, July: $600; on beach. 2170 Iroquois, Detroit, Michigan.

RUMSON, N. J. WATERFRONT. Charming 4 bedroom, 2 bath, Cape Cod. Glorious living room with window wall facing bay, sundeck above. Comforts of year round home. Walk to beach, commute to NYC. Available June 15th for season. $1,500. Call evenings 201-842-2023 or 3200.

VERMONT, ECHO LAKE. Quiet 3 room cottage, shower. $55 weekly. Veda Wellwood, Springfield, Vermont.

2 BEDROOM HOUSEKEEPING COTTAGE on 90 wooded hillside acres. $900 season. Excellent swimming. Box 54, Hackettstown, N.J.

MAINE LAKE—Secluded woods, beach, boat, motor. Sleeps 12. $150 week. Box X-727.

WATCHUNG MOUNTAINS—Year round house. Swimming, tennis, seclusion. Commute NYC. July, July-August. PLainfield 6-5811 N.J.

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HOUSES AVAILABLE

For Summer Rental

LOUCESTER, MASSACHUSETTS. Early American cot-ıge, electricity, gas, hot water, fireplace. Couple r small family. Near beaches, golf club. $100 eek, $300 month. Box X-967.

IAHOPAC, N.Y., near NYC. Ideal for creative think-ıg, privacy, beautifully furnished 3 room studio ottage, pine-paneled, fireplace, on parklike estate. wimming, fishing, golf. Long summer rental or ale. 5 room ranch house on grounds also available. hone ENdicott 2-8743 NYC.

HOUSES WANTED

ACATION HOME WANTED, month of August, New ngland-New York area; seclusion paramount but ıodern living conveniences; private country walks. ox X-977.

APARTMENTS FOR RENT

Furnished

ULY, AUGUST. 2 bedrooms, living room, share kitch-n, 1½ baths. Cool. Vicinity 86th Street—roadway, NYC. Near free Shakespeare, concerts, tc. $110 month. SUsquehanna 7-0465, Box X-969.

AST 88TH, MANHATTAN. 3 room, furnished, air-onditioned apartment. July 1st to September 30th. Rafalgar 6-1290 evenings.

REENWICH VILLAGE, NYC. Charming furnished 1½, ir-conditioned. June-September. $115 monthly. Regon 5-7376.

ANHATTAN—EAST 87TH. 2 air-conditioned rooms, errace—Central Park view. June 22nd-August 20th. 125 month. TRafalgar 6-0088.

APARTMENTS AVAILABLE

For Summer Rental

THACA, N.Y. 10 minutes Cornell activities, sports. rivate 2 bedroom furnished apartment, pine-paneled. 60 weekly; monthly rates. Hennigan, R.D. 2.

APARTMENTS WANTED

ECORD REVIEWER needs 4½-5 really soundproof ooms convenient to or in Manhattan, about July 1st. 'ill consider sublease. Box X-950.

MERICAN DIPLOMAT, wife, 3 children, require suit-ble furnished apartment for home leave Manhattan id-August to mid-October. Must be reasonable. ox X-953.

PROPERTY FOR SALE

ODERN SUMMER COTTAGE, 2 bedrooms, bath, kitch-n. Acre woodland, private, swimming nearby, 65 iles to NYC. $5,700—terms. Gahtan, R.D. 1, Otis-lle, N.Y.

BUSINESS OPPORTUNITIES

OFFEE HOUSE for sale. Steady mature clientele. 44 eats, antique machine, downtown Denver. $3,000. ox X-764.

CAMPS

EAL FOR FIRST TIME CAMPERS: Appel Farm Art Music Center for Children 6 to 17, unique com-nation of family life, music, arts, fun. Professional structors. Inquire, visit, reserve now. Appel Farm, mer, New Jersey.

INOOSKI—A unique learning experience for high chool juniors and seniors who like to work with ildren and who want to prepare themselves to e camp counselors, settlement-house workers, outh leaders in church groups, recreation super-sors, or teachers of arts and crafts. Program ombines instruction in group leadership and crafts ith responsibility for supervising recreation in veral small communities near the Goddard College mpus. WINOOSKI is coeducational, its members refully chosen for their interest, demonstrated ility, potential as group leaders, and seriousness purpose. June 30th to August 24th, 1962. GOD-ARD COLLEGE, Plainfield, Vermont.

VACATIONS

THE SEASIDE, on unspoiled Longboat Key, Florida. New, year 'round family resort on private Gulf beach. Folder, rates upon request.

READY TO RELAX and enjoy Summer on eastern shore of Chesapeake Bay? Land of pleasant living, 150 acre farm on water, family style meals. American plan $45.00-$52.00, $8.00-$10.00. Real estate avail-able. Harpers, The Pasadena, Royal Oak, Maryland.

IF YOU LIKE LAKES in a mountain setting, you'll like Holl's Inn! If you like lovely, spacious guest rooms with maximum privacy, you'll like Holl's Inn! If you like delicious food with gracious service, you'll like Holl's Inn! If you like wines and cock-tails, you'll like the old world atmosphere of the cocktail lounge! 150 acres on beautiful Fourth Lake in the Adirondack Mountains. Delightful for family vacations. Sailing, swimming, tennis, golf. Professionally managed since 1935. For rates and color folder, address: Oscar Holl, Inlet, N.Y. Phone Eagle Bay 2941.

HERITAGE HILL—Holland (RFD Southbridge), Massa-chusetts. Lake breezes, shaded lawns, spacious rooms, food aplenty. Brochure.

LURAY, VIRGINIA. Best accommodations and food. Restful atmosphere, all modern conveniences. 90 miles from Washington, D.C., In Shenandoah Valley, Herzberg Farm, Box 404. Telephone RIverside 3-5743.

RELAX HAPPILY . . . by the sea at one of New Eng-land's foremost resort hotels. Swimming pool, beach. Exceptional meals. Open June 26th. Color folder. The LOOKOUT, Ogunquit 2, Maine.

LAMKIN LODGE, Good Hart, Michigan. Distinctive American Plan Summer Resort on Lake Michigan's Shores. Brochure Available.

DEPENDABLE WEATHER among other simple luxuries at our beach cottage colony in St. Croix. Village at Cane Bay, Christiansted, Virgin Islands.

BELGRADE. Seven large, crystal-clear lakes. 400 square miles of woodland, streams and countryside. Good fishing, vacationing, fall hunting. Write for free booklet. Specify accommodations desired and when. Belgrade Lakes Region, Inc., Belgrade 7, Maine.

SUMMER on nearby farms and hotels for families. Call LOrraine 8-0700 NYC.

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UP-ISLAND on Martha's Vineyard, you're away from frantic joy-mills, free as a gull. Picturesque harbor to paint, beautiful beaches, tennis, cycling, scholarly retreats. Modern cottages for 2 to 6 guests. New England home cooking at its best. Lower June rates. Menemsha Inn, Menemsha 5, Massachusetts.

SNOWBIRD MOUNTAIN LODGE, Robbinsville, N.C. Exotic mountaintop location bordering Great Smokies. Small, secluded, informal. Folder.

THE CLIFF HOUSE AND MOTEL, Bald Head Cliff, Ogunquit 5, Maine. Swimming pool. Quiet, informal. Cocktail lounge. Social and sports activities. Reason-able with or without meals. Brochure. Maurice Weare, Manager.

LA ORILLA, Islamorada, Florida Keys. Villas for lazy living. Quiet, tropical Paradise. Day-Week-Month.

LOSE YOURSELF at Snow Mountain Inn, West Dover, Vermont, in the warmth of '62. New pool, tennis, music festivals. Write for brochure beyond words.

KINAPIC LODGE, Lake Kezar, Lovell, Maine. American-Jewish Cuisine. Cottages, private bath. Golf, Tennis, Beach, Skiing. Couples, Families $88+ weekly. DEwey 9-5730 NYC.

MOUNTAIN IDYLL 220 acres, 4 apartments, WEDGE-WOOD, Canadensis, Pennsylvania.

VACATIONS

BOOT AND RACQUET RANCH, Elgin, Arizona. Great tennis; superb riding; 5,200' elevation in mountains makes ideal summer climate. Excellent facilities available. Brochure.

KANDAHAR LODGE, MANCHESTER, VERMONT. Delight-ful vacationland in a secluded setting of rare, natural beauty. 2,150' high in the Green Mountain National Forest. Restful, informal, sports. Heated swimming pool. Private pond, sandy beach. Excellent food, ac-commodations and genuine hospitality. Brochure. Sue & Alex Zoesch invite you.

YOUR KIND OF PLACE? They say we are unique for Tanglewood area. Maine-like rustic Lodge, cottages, private cabins. Deep woods, glorious lake, 50 literate people, house party atmosphere, outdoor Hi-Fi, square dancing, unorganized sports, more. Not really a resort, but a "way of life" kind of thing. Probably your cup of tea. Straightforward folder. Chanterwood, "Berkshire Hideaway," Lee, Massachusetts.

HOTEL PLAYA MAZATLAN, directly on beautiful beach, tropical setting. Excellent international cuisine, best in Mexico. $16.80 double occupancy, American Plan. Mazatlan, Sinaloa, Mexico.

SAN FRANCISCO ON A BUDGET? Charming, centrally located. Hotel Beresford, 635 Sutter Street.

LIKE THE COUNTRY? Come to Graymont, seven miles from Middlebury College. Write for brochure. R.D. 2, Middlebury, Vermont.

MIRROR LAKE INN and lakeshore cottages, Lake Placid, N.Y. Private Beach, Tennis, Game Room, Gourmet Food, Art Groups. Write for Folder R.

AVALOCH, LENOX, MASSACHUSETTS. Across the road from Tanglewood, relaxed informality and wonderful vacation activities. Ask about our nine day week, June 29th-July 8th.

DELAWARE INN, Stamford, N.Y.—your own personal "Shangri-La." Only 3 hours NYC off Thruway. An historic Inn founded in 1813. Peaceful views, pic-turesque farmlands, large, comfortable rooms, fine food, cocktail lounge, 18 hole golf nearby. American or European Plan at sensible rates. Write or call OLiver 2-4351.

SPARHAWK HALL, a beautiful hotel by the salt water's edge. 51st year. Bulletin B, Ogunquit, Maine. Mrs. Lilla M. Reynolds, Owner-Manager.

NANTUCKET, fascinating island 30 miles at sea, yet only one hour by air from New York or Boston: Miles of white sand beach, surf bathing (Water averages 72°), golf, sailing, all your favorite sports, varied entertainment. Modern hotels, inns, guest houses. Excellent restaurants. Free illustrated booklet. In-formation Service, Nantucket 16, Massachusetts.

AKERMAN HOUSE. Newfound Lake. Real hospitality in a country setting. Near sandy bathing beaches. Ideal for families. Some rooms with bath. Reason-able rates include three delicious meals daily. Bristol, New Hampshire. Telephone 4-5734.

FORTYISH OR MORE? Exquisite loafing in beautiful Pocono Mountains. Private lake, swimming pool, varied activities, wonderful cuisine. 72nd season. Color brochure S. The Woodside, Cresco, Pennsyl-vania.

ISLAND VIEW HOUSE—Chebeague Island, Casco Bay, Maine. Brochure. VIctor 6-4059.

PISGAH FOREST INN. High, cool, log fires, friendly hosts. Trails in Natural Wilderness. Phone Asheville 253-0771. Box SR433, Candler, North Carolina.

GREEN SHADOWS INN, OLD LYME, Connecticut. Open all year.

BLUEBERRY HILL! June days! Nothing whatever to do. Lucullan food. The Mastertons, Brandon, Vermont.

WATCH ROCK LODGE, Adirondack, N.Y. On Schroon Lake. Spacious rooms, Jewish-American Cuisine, Sports. Instruction: Dancing, Water Skiing. Sand beach. Excellent children's Day Camp. Family Plan Special. Weekly $66 and $78, child 2/3. FLushing 8-8830 NYC.

(Continued on page 66)

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VACATIONS

(Continued from page 65)

STEPHANIE AND PHILIP BARBER invite you to vacation luxuriously, calmly, actively, lazily, musically, flexibly at WHEATLEIGH in Lenox, Massachusetts, where a countess once dwelled. Do write—we'll send the Wheatleigh, the jazz, the folk, the Tanglewood folders, yes.

RIVERSIDE HOTEL, Ogunquit 2, Maine. Perfect seaside relaxation. Art Colony. Beach. Playhouse. Bountiful meals. Folder.

CREATIVE PEOPLE, NATURE LOVERS: Find peace, quiet, summer-fall beauty, charming old-world home, individualized cooking. "House on the Hill," Worcester, N.Y.

GASCON GUEST RANCH, north of Las Vegas, New Mexico, Pecos Wilderness; riding and fishing. Isolation, quiet, scenery. Ideal spot for writing, painting, relaxing. Modern log cabins, excellent meals. James Bartley, Gascon Ranch, Rociada, New Mexico.

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WHITNEYS' . . . Charming Inn off beaten path. Rooms, Cottages, Motel. All seasonal sports. Famous food. AAA. Open Summer and Winter. Folder tells all. Bill & Betty Whitney, Jackson 10, New Hampshire.

FAMILY VACATION! Aloha Manor, Lake Morey, Fairlee, Vermont. Child sleeps with parents or in camp (2-16 years). Swimming, sports, trips. Free pony riding. Excellent food. Golf nearby. Booklet. Mrs. Harriet Gulick Pierce, Box S. Or phone 802-333-4478.

LONG VIEW LODGE, Long Lake, N.Y. Modern hotel and cottages, high Adirondacks. Boating, fishing, private sand beach. Informal. Home style meals. Moderate rates. Booklet S. NYC phone: WIsconsin 7-2611.

HARBOR BY MOONLIGHT: moored boats gleaming whitely, the glistening moon-path reaching to the horizon, the small voices of the sea as it laps the land. The Island Inn, Box Q, Monhegan Island, Maine. Mainland garaging for all cars.

IN ORBIT. What's all this about putting space platforms in orbit? We've had pads on our Sky Deck here for years. Chalfonte-Haddon Hall on the Boardwalk, Atlantic City, N.J. If you live within 400 miles of our hotel, call 609-344-5131 collect for reservations.

THE FALES, Williamstown, Massachusetts. Cottages, fireplaces, fishing. Excellent food. Berkshires.

LAKE SHORE FARM—Rolling lawn, private beach, recreation building, erudite, cosmopolitan clientele. Northwood Narrows, N.H.

SALE ON SAND . . . especially bottled at Gurney's Inn, under the personal supervision of Nick Monte. Known far and wide for its fine grain, clear color and pleasure-giving qualities, the sand at Gurney's is available free of charge to our guests. Take some home with you . . . use whenever nostalgia, slight tension and a longing for the sea-swept pleasure of Gurney's Inn sets in. Directions: from a sitting position slowly pour the sand over the naked foot in a trickling motion. When the vial is completely empty, sink back, close your eyes . . . and let memories of Gurney's Inn invade your dreams. Write Dept. S-12, Gurney's Inn, "On the Brink O' the Beach," Montauk, L.I., MOntauk 8-2345. Caution: Sand extremely potent when wiggling toes.

DETERMINEDLY old-fashioned. You'll probably like it. We do. American Plan. Folder. The Holmeses, Albonegon Inn, Capitol Island, Maine.

GLOUCESTER, MASSACHUSETTS. 2 bedrooms, connecting bath, private entrance, garage, on summer estate. Near beaches, golf club. Continental breakfast. $100 week, $300 month. Box X-981.

FERNCOVE COTTAGE COLONY, Lake Wallenpaupack. Housekeeping. Fishing, beach, discriminating clientele. Call Honesdale 253-1120. Write Dept. C., Box 293, Honesdale, Pennsylvania.

VACATIONS

INDOLENCE — BUSTLE — PRIVACY — TOGETHERNESS! 40 miles of lake shore; all sports; 4 music Festivals—25 concerts; Summer Stock. Adirondack setting! Sleeping bags through mansions. Brochures. Vacation Bureau, Schroon Lake, N.Y.

INTANGIBLES, REFRESHINGLY MAINE. Art and theatre minded meet at Hillcrest Inn. Brochure. Hilda, Phil Richards, Shore Road, Ogunquit, Maine.

WINDY HILL, R.D. Box 160. Walden, New York. Informal, friendly. Music, books, sports, natural lake. Telephone Newburgh: 562-1232.

WATERVILLE INN—For nearly a century a resort unchanged in its essential character. In the White Mountain National Forest. Comfortable Inn, golf course, swimming, tennis and miles of pleasant hiking trails along streams and cascades. Folder. Advance reservations requested. Waterville Valley, Campton P.O., New Hampshire.

THE IMPROBABLE INN for artists (and compatible personnel) 21-40 years. Lodging, studios, one-world cuisine. $50 weekly. Bay Street Studio, Boothbay Harbor, Maine. Brochure!

WINHALL MOUNTAIN LODGE, an oasis of peace and beauty in the lofty Green Mountains. Charming Alpine chalet. Panoramic view. Delightful informal atmosphere. Superb continental cuisine. Swimming, sports. Brochure. Manchester, Vermont.

MOOSEHEAD LAKE. One of New England's famous resort hotels, cottages. AAA. Golf course, fishing, water skiing. Excellent Maine food. Cocktail lounge. No hay fever. Informal. Moderate rates, June to mid-September. Squaw Mountain Inn, Greenville Junction 8, Maine.

PICTURE-BOOK VILLAGE off beaten path. Relaxing historic Inn. Small-town events. Pool, 5 acres grounds, brook. Folder. The Tavern, Grafton, Vermont.

COLONIAL CHARM midst wooded Litchfield Hills. Trout stream. Casual, intimate; luscious food. Swimming pool—horses, golf, lake nearby. Country auctions, summer theatre. Lewis & Mary Fisher, Bantam, Connecticut.

PEMAQUID SEMINAR, 6th year: Stimulating and informal vacations for thinking people. Writing, lectures, discussions. For 1962 pamphlet write: Box 386, Damariscotta, Maine.

ROAD'S END, Lake Pleasant, Hamilton County, N.Y. Secluded and beautiful, directly on lake. Nature lover's paradise. Open until late autumn. Reasonable. Modern conveniences. Write for booklet.

OGUNQUIT. Famous summer vacation center. Magnificent beach, majestic cliffs, camera fans' dream. Many activities. Artists' colony, summer theatre, deep-sea fishing, golf, movies. Hotels, guest houses, motels, cottages, restaurants. For information write Information Bureau, Ogunquit 15, Maine.

SWITZERLAND OF AMERICA—Enjoy scenic grandeur at Crossroads of White Mountains. Twin Mountain, Bretton Woods, Crawford Notch, Fabyans. For free illustrated folder write Board of Trade, Twin Mountain 12, New Hampshire.

THE MANOR in Asheville, North Carolina, welcomes creative people. Pleasing rates, beautiful surroundings.

TRAVEL

AROUND THE WORLD via South Pacific. 58 days departing October 8th by air. Escorted, limited to 15 members. Highlights: Egypt, India, Nepal, Thailand, Bali. New Zealand, Fiji, Tahiti, Bora Bora. $3,390. Brochure: Six Continents Tours, 509 Fifth Avenue, New York 17, N.Y.

GREENWICH VILLAGE, U.S.A. Stay at the Hotel Albert, East 10th Street and University Place, NYC. Kitchenettes available. Moderate rates. Call ORegon 7-0100.

VIRGIN ISLANDS, U.S.A. Enjoy your Caribbean Holiday on the beautiful seaside terraces of famous Grapetree Bay, St. Croix. All resort facilities and special rates at $5-$7 daily until November 30th.

TRAVEL

MEXICO. Write today for free official information letter and illustrated folders. MEXICAN GOVERNMENT TOURISM DEPARTMENT, Paseo Reforma 35, Mexico City, D.F.

CRUISE ABOARD YOUR OWN YACHT all months except August and September. Windward and Leeward Islands. Summer trade wind cool and calm, comfortable craft, congenial Captains, cordial crews, conservative cost. Cable or correspond (airmail). V.E.B. Nicholson & Sons (Antigua) Ltd., Box 103, Antigua, The West Indies.

ANTIGUA . . . Nelson's Old Naval Dockyard. THE ADMIRAL'S INN—small, friendly—Old world atmosphere in unspoiled setting—Temperate summer climate, spectacular scenery—Boating center of the Caribbean. Handsome 200-year-old brick building, modern comforts. Low summer rates. Cable or airmail Box 103, Antigua, W.I.

SAVE MONEY ON YOUR NEXT TRIP to New York. New York is inexpensive if you don't insist on running with the herd. Stay at the Hotel Paris and use our folder: "New York for Free." All rooms with bath; free swimming pool; family rates. Write to M.L. Walter, Hotel Paris, New York 25.

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STAY IN THE HEART OF SMART NEW YORK . . . at the famous Beekman Tower Hotel. It's near everything—United Nations, midtown shops, just a short bus ride for the theatres. Rates are moderate, accommodations delightful. Enjoy cocktails in the Top o' the Tower Cocktail Lounge—26 stories high in the sky—and delicious food in the Turtle Bay Dining Room. Rates for single rooms with semi-private bath from $7.50. Group rates available. If you're driving to New York, write BEEKMAN TOWER HOTEL, 49th Street and First Avenue (3 Mitchell Place), New York 17, New York for the SR map showing how to avoid city traffic.

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By Doris Nash Wortman

DEFINITIONS	WORDS
A. Making atonement for a fault.	161 17 24 77 196 141 42 86 138
B. Nervousness about speaking over the air (2 wds.; not in WNI as phrase).	44 68 101 85 58 25 149 11 2 94
C. A kilt.	53 110 15 188 118 28 97
D. Ringing and musical of a voice; of a speaker, pompous, bombastic.	26 55 134 167 5 143 117
E. Rests with confidence (upon).	93 100 153 50 40 164
F. One of those from whom Thoreau at thirty said he had "yet to hear the first syllable of valuable or even earnest advice."	79 29 180 9 183 192
G. Complete shift (of attitude); cycle (as in stocks of merchandise or in labor); piece of pastry.	109 80 204 158 145 125 116 202
H. Settled comfortably or snugly.	205 19 152 27 189 10 36 3 35
I. Organic solid, not soluble in water, but readily so in ether or alcohol.	98 199 156 166 72
J. Observation of the heartbeat; taking the pulse.	162 89 198 56 37 102 144 177 65 193
K. Utterance of the angry goose or snake.	63 185 90 136
L. Stage whispers.	14 175 157 32 88 147
M. Elevated.	21 45 104 131 31 41
N. The prickly pear plant.	54 74 119 146 122 71 206
O. Partition.	69 75 200 208 105 23 47 148 126
P. Bring forward as evidence to support a statement or claim.	171 20 127 151 203 201
Q. Roxane's stupid lover for whom Cyrano supplied the eloquence.	178 96 142 84 114 111 197 64 107 165 66
R. Deem unsuitable or unbecoming.	170 124 174 52 191 106 182
S. Baldness.	38 195 155 81 169 132 43 92 57 176 87
T. Appellation of Burns's sweetheart "Mary", supposed subject of many of his loveliest poems.	160 48 73 95 137 163 78 8
U. Eager craving.	82 115 6 181 130 51 108 186
V. Lawful; equitable.	59 22 46 70 62 91 135 7
W. Unconquerable (said of persons).	173 139 30 83 184 133 207 33 4 112 99
X. In general, the most regrettable feature of bad accidents (2 wds., followed by Word Y).	123 150 194 187 129 49
Y. See Word X.	113 121 13 16
Z. Pertaining to nomenclature.	60 76 154 172 179 120 39 128
Z¹. Earldom of Henry Howard, 1604.	34 140 67 159 168 18 61 103 1 12 190

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram. . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning. . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line . . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop. Authority for spellings and definitions is Webster's New International Dictionary, Second Edition.

		1	2	3		4	5	6	7	8	9	10	11		12	13	
		Z¹	B	H		W	D	U	V	T	F	H	B		Z¹	Y	
14	15	16	17	18	19	20	21	22	23		24	25	26	27	28	29	30
L	C	Y	A	Z¹	H	P	M	V	O		A	B	D	H	C	F	X
31	32		33	34	35		36	37	38	39	40	41		42	43		44
M	L		W	Z¹	H		H	J	S	Z	E	M		A	S		B
45	46	47	48	49	50	51	52		53	54	55	56	57		58	59	60
M	V	O	T	X	E	U	R		C	N	D	J	S		B	V	Z
61		62	63	64		65	66	67	68	69	70	71	72	73		74	75
Z¹		V	K	Q		J	Q	Z¹	B	O	V	N	I	T		N	O
76	77	78	79	80	81	82		83	84	85	86	87	88	89	90		91
Z	A	T	F	G	S	U		W	Q	B	A	S	L	J	K		V
92	93		94	95	96		97	98	99	100	101		102	103	104	105	106
S	E		B	T	Q		C	I	W	E	B		J	Z¹	M	O	R
107		108	109	110	111	112		113	114	115	116	117		118	119	120	
Q		U	G	C	Q	W		Y	Q	U	G	D		C	N	Z	
121	122		123	124	125	126	127		128	129	130	131	132	133	134	135	136
Y	N		X	R	G	O	P		Z	X	U	M	S	W	D	V	K
137	138		139	140	141		142	143	144	145	146	147	148	149	150	151	152
T	A		W	Z¹	A		Q	D	J	G	N	L	O	B	X	P	H
153	154		155	156		157	158		159	160	161		162	163	164	165	
E	Z		S	I		L	G		Z¹	T	A		J	T	E	Q	
166	167		168	169	170		171		172	173	174	175	176	177	178		179
I	D		Z¹	S	R		P		Z	W	R	L	S	J	Q		Z
180	181		182	183		184	185	186	187	188	189	190	191	192	193		194
F	U		R	F		W	K	U	X	C	H	Z¹	R	F	J		X
195	196	197	198		199	200	201	202		203	204	205	206	207	208		
S	A	Q	J		I	O	P	G		P	G	H	N	W	O		

Solution of last week's Double-Crostic will be found on page 10 of this issue.

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